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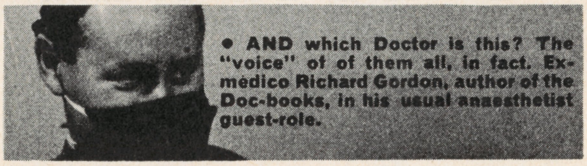
inside
APRIL 1966—No. 28 (Vol. 3/No. 4)

SHOWTIME

Editor **Peter Tipthorp** • *Assistant Editor* **Tony Crawley** •
Art Editor **Eddie Gilbe** • *Ad. Manager* **June Crockford**

COVER STORY SPECIAL!

Seven-page *Doctor In Clover* spread . . .



• AND which Doctor is this? The "voice" of of them all, in fact. Ex-medico Richard Gordon, author of the Doc-books, in his usual anaesthetist guest-role.

COVER STARS:

Arthur Haynes and Alexandra Bastedo (of the *Clover* nursing brigade). Photo by Martin Alan, Photography 33. Stethoscope from John Bell and Croyden; pyjamas by L. Hales, Ltd.

26 AND THEY SAID IT COULDN'T BE DONE
Betty Box and Ralph Thomas tell the story behind their hit series of Doctor comedies.

28 EE: 'I'M NO BB'
French Doc-discovery Elizabeth Ercy reveals as much as she dares to.

29 IS THIS THE FUNNIEST OF THEM ALL?
We think so. You will, too, when you read all about *Doctor In Clover*.

32 *DOCTOR IN CLOVER* CONTEST
Win a fabulous Spring raincoat from Pakamac's Fontana range. And it's so easy!

● ● ● ●

6 CHARLIE'S GIRL
Her name is Chaplin. But Geraldine aims to stand or fall by her talent—and not her illustrious name.

8 THE TONY CRAWLEY COLUMN
All the latest film gossip. Like why Larry Harvey needs patience.

10 THE SAD, SOUR STORY OF JOE LAMPTON'S *LIFE AT THE TOP*
Laurence Harvey helps preview his new film.

12 DISC REVIEWS
Flipping through the new LPs.

15 THE STARS AND YOU
Raymondo makes his predictable bow.

16 OFF-BEAT HEART-THROB
Oskar Werner is his name. His fame is assured. His views are extraordinary.

18 POP SPOT
Andy Williams calls us from America—with a plea.

20 THE TRUTH ABOUT OUR NEW CO-STARS
How would you like to film with real lions? The *Born Free* stars explain the feeling.

24 SOUVENIR PORTRAIT
Morecambe and Wise introduce Suzanne Lloyd (photographed by Marc Sharratt)

40 KIRK AND SENTA
In their new film, a time for love between the battles for Douglas and Berger.

44 THAT'S OUR MAN FLINT
He conquers all with a cigarette lighter. That's James Coburn as the new super secret-agent.

Star Almanack

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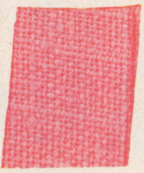
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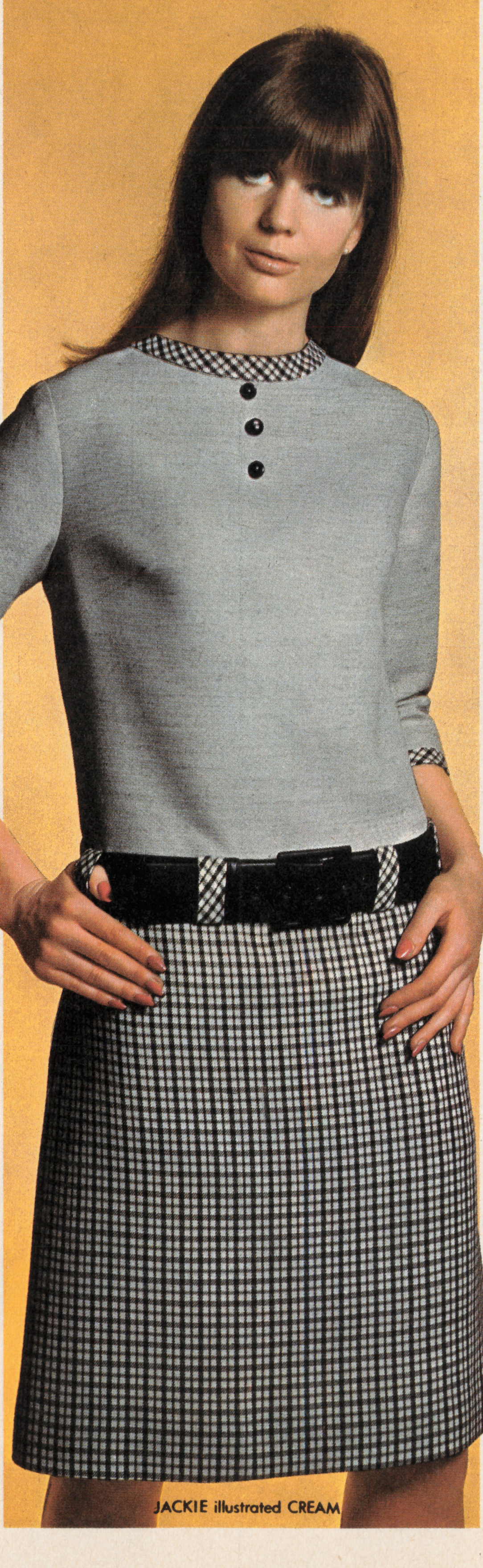
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Elizabeth Barry Boutique means cut-out couture

CHARLI

Geraldine is awed by her famous father—but she's not afraid to speak frankly about him

THERE'S an old joke in Hollywood about a girl who wanted to study acting but didn't have time—because she was already a star.

No one is more sensitive to this kind of wisecrack than Geraldine Chaplin, 21-year-old daughter of Charlie Chaplin and his fourth wife, Oona O'Neill. She knows she was born with a name that carries an automatic aura of stardom.

In fact, Geraldine admits quite frankly that there are advantages in being Charlie's daughter. As she puts it: "It saved me the waiting period. That's important."

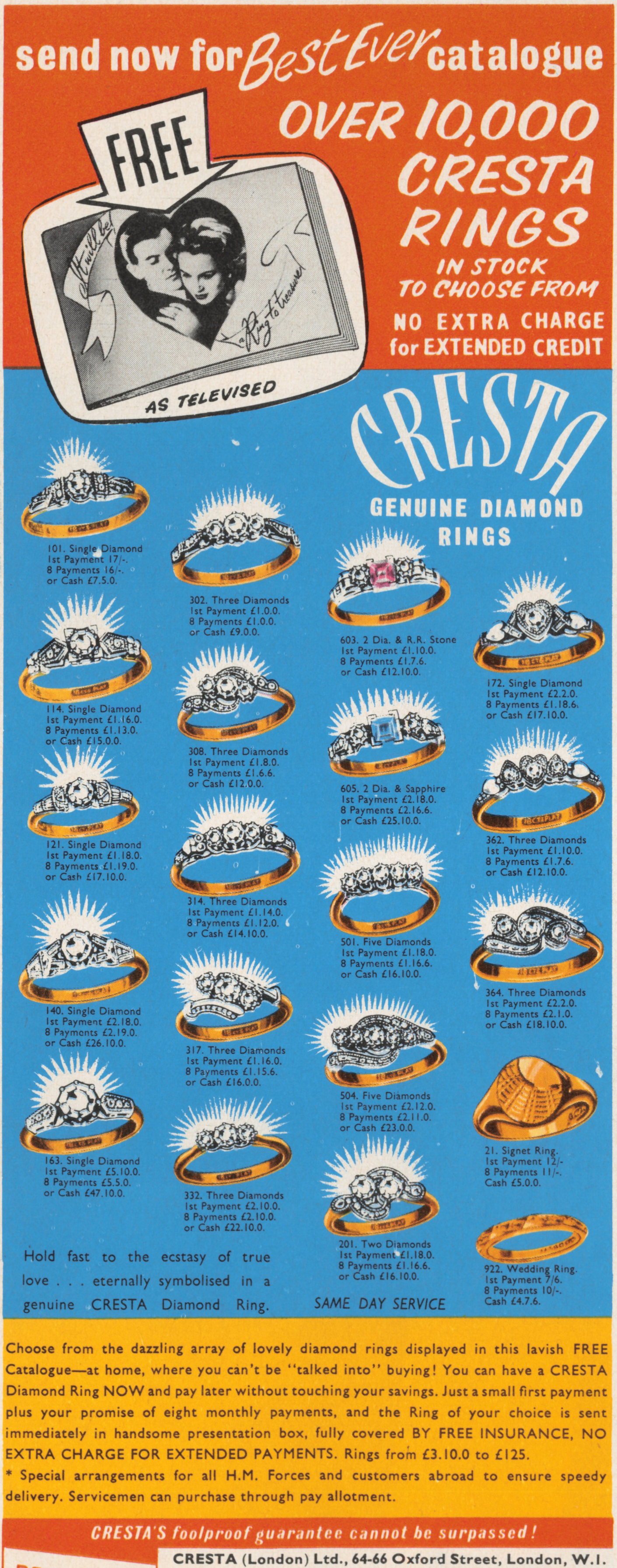
But she adds: "How well I do depends ultimately on me and me alone. Of course, I am also very conscious of how much is expected of me, and so is my father. He was really angry when I accepted a ballet role without an audition. But Daddy doesn't object to my movie career. After all, when I signed my contract, I wasn't 21, and he had to give legal approval."

I first met Geraldine in Madrid, where she was on location for MGM's multi-million-dollar production of *Doctor Zhivago*. She showed up for the interview dressed unpretentiously in a cheap cotton frock, no stockings, a frizzled straw hat to keep the sun out of her green eyes, and worn, wobbly high-heeled shoes, which were badly in need of polish.

Physically, there is a lot of similarity between Geraldine and her famous parents. From the nose up,

TO page 22

E'S
GIRL



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THE TONY CRAWLEY COLUMN

Kim Dale—on holiday from St. Trinian's.
Photo: Rayment Kirby.

And next . . .

PATIENCE AT THE TOP

—by Larry Harvey

CONSIDERING he's close to losing about £90,000 diligently sunk into an epic film project now endangered by another company making the same story, LAURENCE HARVEY was surprisingly chipper when I called in at his Connaught Hotel suite.

Film in jeopardy is Larry's pet project, *The Reason Why*—story of the immortal Charge of the Light Brigade during the Crimean War. He has long been waiting to film this book by CECIL WOODHAM-SMITH; he even paid a high price at an auction last year for the bugle which started the ill-fated charge.

Now the blow has fallen. TONY RICHARDSON has announced plans to film *The Charge Of The Light Brigade* this summer. So Harvey's partner, producer JOE LEVINE, decided to quit—not unnaturally, seeing the trouble he had with the duplicate *Harlow* film!

"But *The Reason Why* is a film which must be made," Harvey told me. "If not this year, then sometime in the future.

TO page 34

NAT KING COLE
MELODY MILE

☐ **133** Nat takes the mile in 7-league boots! This Can't Be Love, That's All, Tunnel of Love, Strange, plus 8.

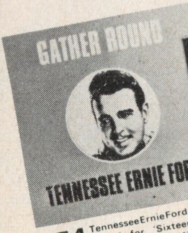
MUSIC FROM THE MOVIES

147 Singing In The Rain, You'll Never Know, Secret Love, The Man with the Golden Arm, Picnic, 7 more.

☐ **162** Vintage collection of ballads by Big Daddy of folk-singers. Tracks include Early One Morning, The Irish Rover.

everyone who had a hit

126 12 top hits of 1964: Anyone Who Had a Heart, Can't Buy Me Love, etc. Great album, great year.



☐ **154** TennesseeErnieFord, famed for 'Sixteen Tons gives the same terrific delivery to 18 C & W ballads.

☐ **52** The numbers that made her famous: Sally, My Little Bottom Drawer, Songs of the Mountain, 10 more.

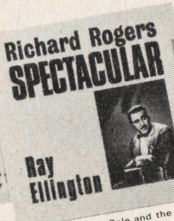
GIPSY CAMP FIRES

176 14 genuine gypsy numbers, played with authentic feeling and flair. Sarba Pomperilor, La Foret, Broken Violin, Vardar, etc.

TORMÉ
Orchestra Conducted by Marty Paich

☐ **106** Twelve top numbers Velvet-Fogbound—no smoother wrapping! Body and Soul, That Old Feeling, 'Round Midnight etc.

6 Full score of fabulous show. Hear Stranger in Paradise, Baubles, Bangles and Beads, etc., all sung by star cast.



146 Sandra Gale and the Ray Ellington Quartet in hits from Oklahoma, The King and I, 12 other great Richard Rogers shows.

GUNFIGHTER BALLADS

☐ **160** 12 famous ballads of the Wild Western heroes (some of them real): Streets of Laredo, Blood on the Saddle, Sam Bass, etc.

DIXIELAND GOES WEST
THE LAWSON-HAGGART BAND

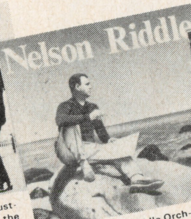
☐ **149** The Lawson-Haggart group apply their swinging Dixieland style to High Noon, Ghost Riders, Buttermilk Sky, plus nine more.

The Fabulous PEGGY LEE

☐ **108** The Luscious Lee-way with Stormy Weather, Sweet Chariot, Somebody Loves Me, Hold Me, Birmingham Jail, plus seven.

The Seekers

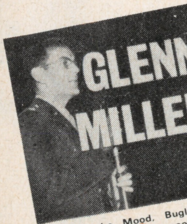
127 Chart topping Australian folk group the Seekers sing Ox Driving Song, Blowing in the Wind, Chilly Winds, plus nine more.



☐ **71** The Nelson Riddle Orchestra gives smooth drive to Touch of Your Lips, Body and Soul, Tender Touch, + 8.

Johann Strauss

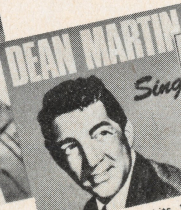
117 Blue Danube, Emperor, ViennaWoods, Voices of Spring, Roses from South—glittering waltzes by Vienna Symph. Orch./Rudel



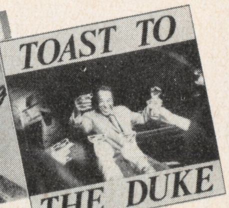
☐ **77** In the Mood, Bugle-Call Rag, Chattanooga Choo-Choo, Serenade in Blue—9 classic original tracks.

South Pacific

25 The *complete* score from this great and well-loved musical. With Ian Wallace, Joyce Blair and Chorus.



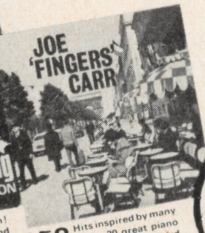
☐ **21** Dean Martin hits the tops again with 12 super song stylings. Love Me, Love Me, Never Before, Solitaire, Second Chance, etc.



☐ **58** The peerless Duke himself in 8 terrific Ellington arrangements, topped by Honeysuckle Rose and Stomping at the Savoy plus 6 others.

George Shearing WITH DAKOTA STATON

☐ **63** This team makes steam! George Shearing and Dakota Staton team up in Cuban Carnival, Yesterdays, Blues in My Heart, and 8 more.



☐ **158** Hits inspired by many lands–20 great piano stylings: Moulin Rouge, Third Man, Alabamy Bound, Canadian Capers, Lucky Pierre, etc.

Showtime chooses WRC prize discs

LPs with the World Record Club label have been chosen as prizes for Showtime's 'Doctor In Clover' competition this month—further proof that WRC recordings are tops! Further details on page......

Selections available in Stereo, Mono and 3¾ ips Tapes. ☐ indicates mono disc only.

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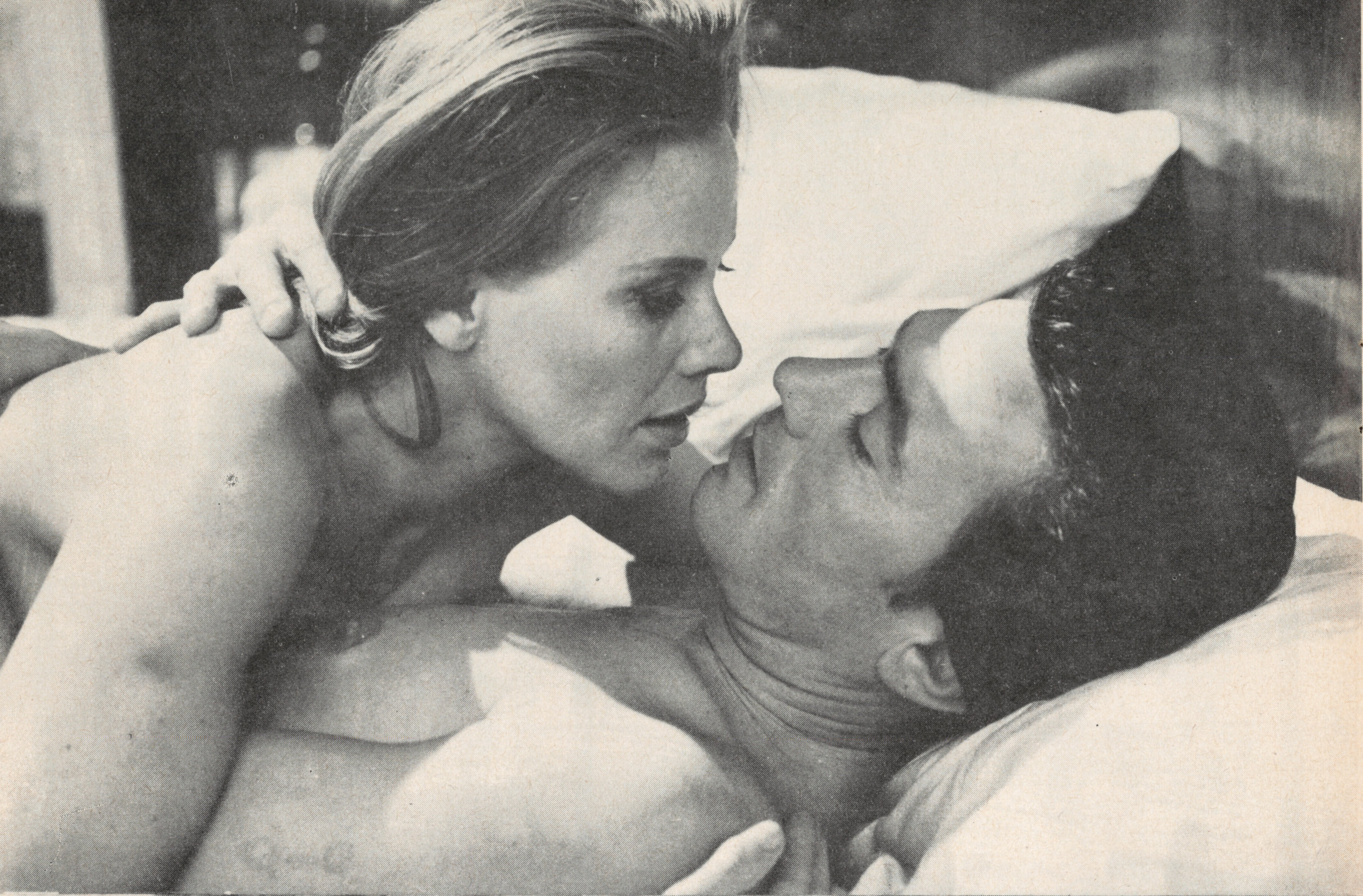

The sad, sour story of Joe Lampton's life at the top . . .

FAMILIARITY breeds contempt. Or so they say. Does it follow, then, that the kind of familiarity which comes inevitably with marriage gives birth to the erosion of contempt?

"Yes," says Laurence Harvey, who has been married once (and divorced) and doesn't plan to try a second time. "Yes," says his brave new film, *Life At The Top*, the long-expected sequel to 1958's big drama, *Room At The Top*.

Do YOU remember Harvey as Joe Lampton, the anti-hero seeking the top in life? We left Joe, this cocky clerk with a working-class chip on his shoulder, crying in a be-ribboned limousine after marrying the boss's daughter—a naive young girl already expecting Joe's baby.

His tears were not of innocence lost, or even of joy gained. More likely they were tears of conscience. Joe had lost his real love (another man's wife, who committed a messy suicide when their affair was over) and was settling for what appeared to be a much more lucrative arrangement.

Or perhaps those tears—which so impressed his child-bride—welled up from sudden flashes of thought about his future. Because the Joe we meet now—ten years after that swiftly-arranged, face-saving wedding—is not the same heel at all.

The cockiness, the very stuffing, have been knocked out of him by life at the top. Remorse and a corroding self-pity have set in.

Not that you can entirely blame him. Joe's life with the top people is not at all what he had hoped for. That he was expecting too much, is all too evident. Oh yes, he has his own office, with his name on the door, at his father-in-law's factory. But he doesn't have a seat on the board. He has a white Jaguar in the garage. But it belongs to the firm. He has a wife and two children, of course. Or does he? They seem to dote more on his father-in-law than on him.

When he finds that his wife (superbly played by Jean Simmons) has taken a lover (Michael Craig at his never-before-seen best), Joe is almost pleased he has, at last, a reason to quit. But mainly because he has a girl of his own, too (Honor Blackman as a very independent and idealistic TV interviewer). He quickly follows her to London, where he finds what he had always secretly feared—he's a zero. A provincial mediocrity.

Once again, then, marriage is shoved under the all-seeing eye of the microscope in a British film. It has rarely been dealt such an honest blow as is served here by script-writer Mordecai Richler and his fellow Canadian, director Ted Kotcheff.

I mentioned this aspect of the film to Harvey. "I'm glad you see it that way," he said. "Some people look at it as a class-battle still. It's not that; it's simply the dramatic dilemma of a man, imprisoned by many forces—mostly of his own making—and told without any of the 19th Century attitudes to truth.

"This is not a film about marriage in general, of course. But of a single marriage. A dramatic one, perhaps. None the less, a true one.

"After ten years of marriage you don't have sex every night. You begin to get used to—maybe even bored with—each other. The rich are the only ones who can do something about it: they can afford divorces. The poor have to make do.

What chance did Joe have of a happy marriage? I asked. "None at all," commented Harvey. "Look at him! He's not even allowed a say in the running of his own home, let alone a hearing for his ideas about the factory's future. Old man Brown still treats him like a clerk at the office and in his home."

Harvey paused and re-lit his pipe (a new addition to his usual suave image). Then: "In a small town like that, they'd never let Joe forget he got the boss's daughter into trouble. They'd never let him try to fit into their tight little community at the top.

"People never let you forget! Just like some journalists don't let me forget how I bought only Savile Row suits and Rolls-Royces. So what? Albert Finney makes his fortune by not wearing a tie. But he has his Rolls. Richard Harris has the biggest Rolls in town! I started the idea, they followed. But still I get blamed for being ostentatious!"

Harvey paused for a moment, then continued: "You might think an actor was asking for trouble marrying somebody completely outside show business. You can imagine the rows. '*Where the hell have you been? I've had the dinner ready for more than an hour.*' 'Sorry dear, but we had a lot of trouble on the last take . . .'

"Believe me it's not any better being married to an actress. The same rows start for the same reason . . . anyway, I don't believe actors should get married: it only makes us complacent; and when we're complacent, we're not at our best."

Flashback: Harvey and Simone Signoret in *Room At The Top*.

This time, we leave Joe Lampton very much as before—imprisoned by his own failure in life. Is this the end of him? I suggested to Harvey that, perhaps in eight years' time, we'll be discussing a film called *Tough At The Top*.

"We had considered that as a title for this one," he said with a smile. "Who knows, if John Braine writes another one—and I think he should, it's what he writes best—we might well make another. Joe is just like everyone else—searching and hoping to attain a certain largesse of life. Why? Because he's selfish. The whole human race is selfish. Not me, of course. I'm generous to a fault . . .!"

DISC REVIEWS

THE Frank Sinatra Appreciation Society chose the numbers featured on the new Sinatra album, **The Connoisseurs' Sinatra** (*Capitol*), and, considering the title, you may disagree with its choice. For few of Sinatra's most famous recordings are included. Indeed, many of the tracks on the LP are rarely heard these days.

But after listening to this LP, I have a feeling that any complaints you may have had will be forgotten.

Sinatra begins with the old Benny Goodman number, *Memories Of You*. Then comes *I'll Be Around*, which is magnificently arranged by Nelson Riddle and is the best recording of this song I have ever heard. *This Love Of Mine; Taking A Chance On Love; September In The Rain* are all included on Side 1 and each melody is faultlessly handled.

Side 2 kicks off with *Day In, Day Out*, a number that has never appeared on an LP in this country. Next comes the Brown-Fain composition, *That Old Feeling*.

Frank manages a subtle change of mood with each of the songs that follow. They include: *Here's That Rainy Day; Someone To Watch Over Me; Wrap Your Troubles In Dreams;* and *Young At Heart*.

This is an album that will never be far from the top of the pile. It is tremendous!

Elvis Presley's LP, **Elvis For Everyone** (*RCA Victor*), will delight his fans and many others as well. Presley is so much better than the majority of pop singers who have emerged in recent years. As he proves on this album, he has style and a versatile voice that can cope with a wide variety of songs.

All the tracks are good, but *Your Cheatin' Heart; Wild In The Country; In My Way; Memphis Tennessee; Santa Lucia;* and *Forget Me Never* are my favourites.

The Best Of The Kingston Trio (*Capitol*) lives up to its title. All the songs on the album are outstanding performances taken from their earlier LPs.

Tom Dooley, which is taken from their debut LP, was the Trio's first big hit. Also included is *Where Have All The Flowers Gone?*, another of their best-known numbers.

Other favourites: *Everglades; Billy Goat Hill; Take Her Out Of Pity;* and *A Worried Man.*

A fine, professionally produced album.

James Bond In Action (*Decca*) presents the thriller themes from the 007 film adventures, played by Roland Shaw and his Orchestra. Tracks include the popular *James Bond Theme; Goldfinger; Dr. No's Fantasy; From Russia With Love;* and *Twisting With James.*

Although some of the numbers are a little repetitive, they capture much of the excitement and drama of the films. Roland Shaw has done an excellent job.

It was 15 years ago that Jimmy Young shot to fame with *Too Young*, and it isn't often that his name crops up in the charts these days. However, Jimmy has built up a faithful following in that time and, playing through the songs on his new album, *Young Ideas* (*MFP*), I can understand how he has done it.

A Very Precious Love; Volare; There! I've Said It Again; It's Not For Me To Say; Forever; Angel On My Shoulder; and seven other numbers are beautifully sung. Some may call the LP square, but it is also sweet to the ear.

Those two hilarious episodes, *The Missing Page* and *The Reunion Party*, are featured on **It's Hancock** (*Decca*) and what a wonderful souvenir the album is! This is vintage Tony Hancock, with a subtle, devilishly clever script by Alan Simpson and Ray Galton, and faultless timing by Hancock, Sid James and the rest of the cast.

TO page 15

Jo Stafford's Smoke Dreams (*MFP*) boasts some great old favourites. Side 1 includes *Begin The Beguine; Over The Rainbow;* and *Walkin' My Baby Back Home*. On Side 2 you will find *Too Marvellous For Words; Roses Of Picardy;* and *Smilin' Through.*

Jo (above) is well equipped to cope with them. She sang with the famous Tommy Dorsey orchestra in 1941 and is, today, one of the world's most experienced recording artists.

An album to bring the memories flooding back.

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DISCS

FROM page 12

Another album to put you in a nostalgic mood is Judy Garland's **The Star Years** (*MFP*). On this LP are the original recordings of some of her most famous film songs.

Two of the oldest numbers on the album are *You Made Me Love You*, from the 1938 movie, *Broadway Melody;* and *I Cried For You*, from *Babes In Arms*, made in 1939.

If they don't take your mind back, some of the later recordings might. They include: *Singing In The Rain* (*Little Nellie Kelly*, 1940); *Look For The Silver Lining* (*Till The Clouds Roll By*, 1947); *Last Night When We Were Young* (*In The Good Old Summertime*, 1949); and *Love Of My Life* (*The Pirate*, 1948).

Looking Back (*Capitol*) features the late Nat King Cole and, although there are few of his best-loved recordings on the album, it is a great reminder of what a fine singer he was.

Although Nat was better known for the velvet touch he gave to romantic ballads, most of the songs here have a rhythmic beat. David Cavanaugh's musical direction is superb. My favourites: *World In My Arms; I Must Be Dreaming; Send For Me;* and *Sweet Bird Of Youth.*

Beethoven . . . Chopin . . . Schubert . . . Mendelssohn . . . they are just four of the famous composers featured on the new album, **Getting Romantic,** by The Swingle Singers (*Philips*). What does the group do to the classical music?

"Every note written by the composers is in its proper place," explains the sleeve-note. "The only difference is in the subtle swing of the Swingles, ably abetted by the jazz work of bassist Guy Pedersen and drummer Daniel Humiar."

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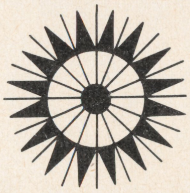
THE STARS AND YOU



Aries 22nd March to 20th April

You will make excellent progress in whatever you undertake—once you learn to adapt yourself to changing conditions. Brimful of confidence, you can tackle those irritating problems. Money could come from an unexpected source, so back those hunches. Romantically, things go well. But curb that stubborn streak! A good time to clear up outstanding correspondence.

Taurus 21st April to 21st May

After a rather lean time, things begin to improve. Push ahead and persevere with personal plans, but avoid extravagance. Socially, things go with a swing and you can look forward to new and lasting friendships. But don't always expect perfection in others. Discretion is necessary in affairs of the heart.

Gemini 22nd May to 21st June

That independent characteristic of yours will have to be watched if you wish to avoid making a decision you may regret later. Don't be afraid to take advice from an older relative who is only too willing to help. Try to be more tolerant with a loved one; and remember others also have a point of view. Follow your intuition and you could be in the money!

Cancer 22nd June to 23rd July

Romantically, an excellent time which could put that happy relationship on to a far more permanent basis. Tact will be called for in your dealings with others. Don't shirk making decisions for yourself. It is a time for relying on your own judgment. Avoid any spending sprees at the moment: money is likely to become rather tight around the 15th of the month. Be prepared for a sudden change of surroundings.

Leo 24th July to 23rd August

Good times are ahead but do not expect to accomplish everything at once. Patience is needed; and it is important that you work out your priorities. Not a favourable time for investment. Accept those party invitations: a friendship results which could affect the whole of your future. Strong indications that you will take up an entirely new interest.

Virgo 24th August to 23rd September

Flexibility must be your keyword this month. The possibility of sudden changes of environment cannot be ruled out, but it could prove beneficial to you. A family quarrel will be settled with the help of a close associate and home relationships will become happier. Romantically, difficulties are best left to sort themselves out. Be careful whom you take into your confidence.

Libra 24th September to 23rd October

Your sense of fairness will hold you in good stead this month. Diplomacy is called for, and it would be wise to listen to the advice of a friendly neighbour. The social whirl keeps you busy and there is a strong hint of a romance. Forget those minor health worries but try to get a little more rest if you feel you have been overdoing it.

Scorpio 24th October to 22nd November

The possibility of travel looms brightly ahead and it could lead to a change of employment. Life may appear rather dull and frustrating at times, but impatience is not going to help matters. Wedding bells peal for many, provided they avoid a strong tendency to be obstinate over trifling details. Face up to all your responsibilities and this could be a memorable phase for you. A friend will need your advice towards the end of the month, but don't get emotionally involved.

Sagittarius 23rd November to 22nd December

At first, difficulties both at work and home will have to be overcome. This can be done only by keeping your temper under control. Financially, a time for exploiting your hunches which pay off in a big way. Emotionally, it could be rather trying, if you fail to listen to the voice of reason. Your frankness is likely to hurt someone's feelings, so try to be more tactful.

Capricorn 23rd December to 20th January

This is a good time for writing those long overdue letters: they could result in new friendships. Work hard this month and financial rewards will come later. In the meantime, watch your spending. Settle family matters by putting your foot down and you will feel happier. Not a good time for making long journeys. Visit relatives and spread a little happiness around. Your dynamic personality helps.

Aquarius 21st January to 19th February

Legal matters could be settled now, especially those concerning money. But do seek professional advice and so avoid quarrels. Be careful: your independent spirit may lead to complications in your love life. This month pay attention to health. Your luck is good, with a touch of the unexpected. Do not neglect old friends right now. They need you.

Pisces 20th February to 21st March

You are popular, but do not mistake a light flirtation for the real thing. Try not to be pessimistic: if you leave well alone, things will resolve themselves. Meanwhile, turn your attention to home matters. Your generosity and warmth will be deeply appreciated by those around you. Luck holds, and money is coming your way soon. Health is good.

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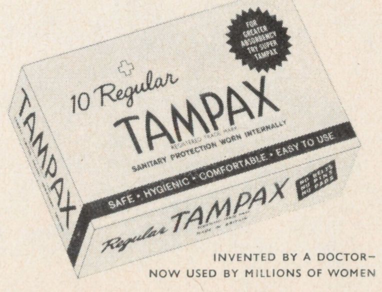
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OFF-BEAT HEART-THROB

A SHORT time ago, few filmgoers in Britain and America had ever heard of blond, Austrian-born actor Oskar Werner. Today, he is one of the most sought-after stars in motion pictures, with fan letters arriving by the sackful at his hideaway home in Liechtenstein.

Though Oskar Werner (pronounced Varener) had been a leading stage and screen star on the Continent for many years, it took Stanley Kramer's *Ship Of Fools* last autumn to bring him truly international fame.

This picture was Oskar's Hollywood debut; and his brilliant portrayal of the disillusioned, sympathetic and heartsick ship's doctor, in love with passenger Simone Signoret, had critics polishing their superlatives.

Up against such seasoned performers as Signoret, Vivien Leigh, Jose Ferrer and Lee Marvin, Oskar stole most of the notices and was hailed as the best screen "newcomer" of the year, reaping several awards and nominations into the bargain.

Soon afterwards, *The Spy Who Came In From The Cold* (in which he played the entirely contrasted character of Fiedler, the Communist agent) won him new plaudits. Now he has just completed *Fahrenheit 451* opposite Julie Christie at Pinewood Studios for director Françoise Truffaut (for whom he made *Jules And Jim* a few years back). And his next assignment will almost certainly be the role of the vicious Confederate Army jailer in Stanley Kramer's American Civil War epic, *Andersonville*.

Offers, scripts and contracts pour into Oskar Werner's home by the hundred and—because Oskar has no agent or business manager—he sifts through them all himself, rejecting 99 per cent as unsuitable.

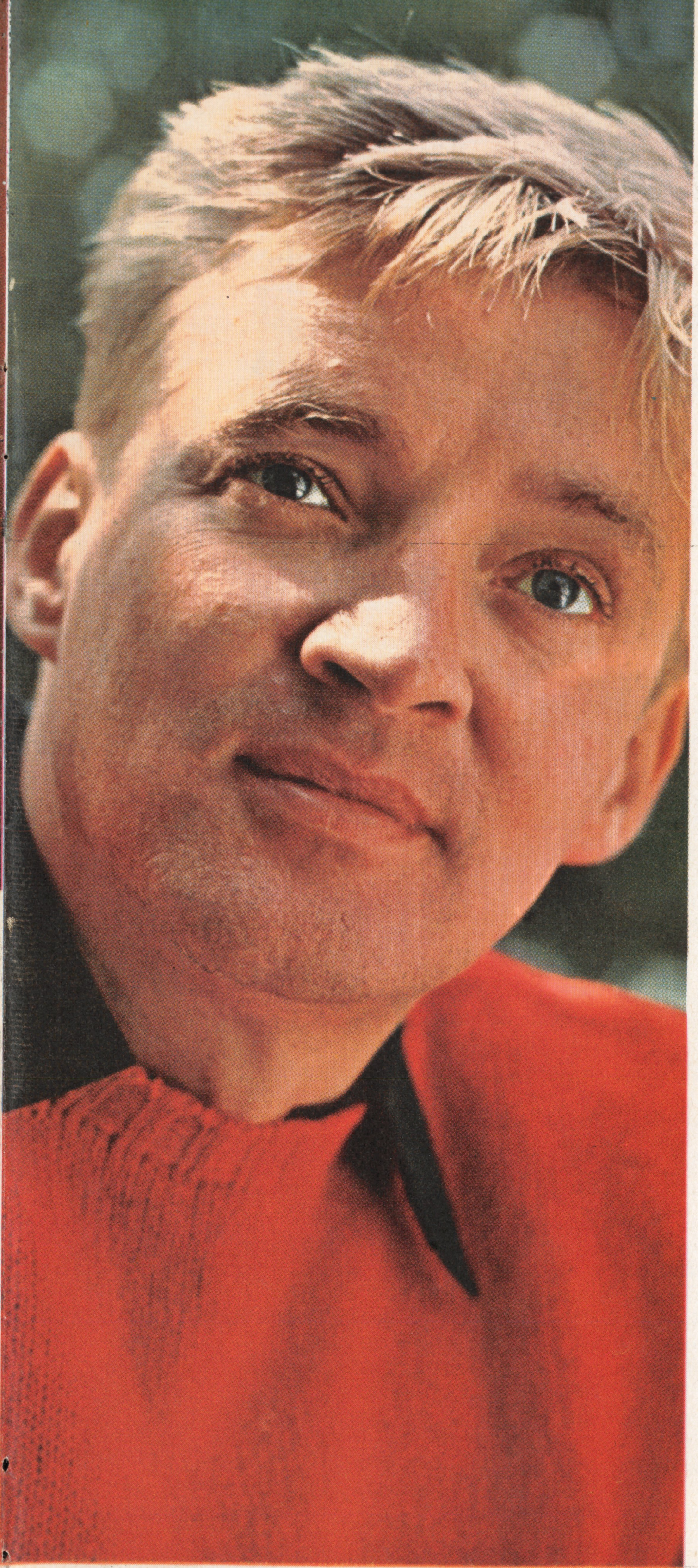
"I feel rather like a doctor when I examine a script," says Oskar. "Often you can tell after a quick, expert look that a script is dead—useless. Others, you feel, have possibilities if you 'operate'—an amputation here, a grafting there, or perhaps a blood transfusion. In this way, a mediocre script can sometimes regain life and interest and, eventually, be filmed."

One thing about the British and American critics' "raves" for *Ship Of Fools* slightly amused Oskar: the use of that word "newcomer". For, in spite of his incredibly youthful appearance—he looks 30 but is, in fact, 43—Oskar Werner was an established stage actor in pre-war Vienna. He made a big hit as long ago as 1951 in a Fox film, *Decision Before Dawn*, in which he appeared with Richard Basehart and Hildegarde Neff. But to begin at the beginning . . .

Oskar Werner, the only child of an insurance clerk, was born in November, 1922, in Vienna, a few doors away from the birthplace of Johann Strauss. When he was six his parents were divorced; and his mother took a job in a hat factory to keep herself and Oskar.

It was during those early years that he developed a love for the theatre and used to scrounge his way regularly into the "gods" of the leading Viennese theatres to watch the actors of the day at work.

TO page 42



Relaxing at his secluded chalet-home, on a small mountainside in Liechtenstein—Oskar Werner, one of the most sought-after new stars in the film world.

This fine actor is his own agent and business manager—"I can't control myself, so I can scarcely expect anyone else to do so." He's 43, but looks not much older than his daughter, Eleanor, who is 21.

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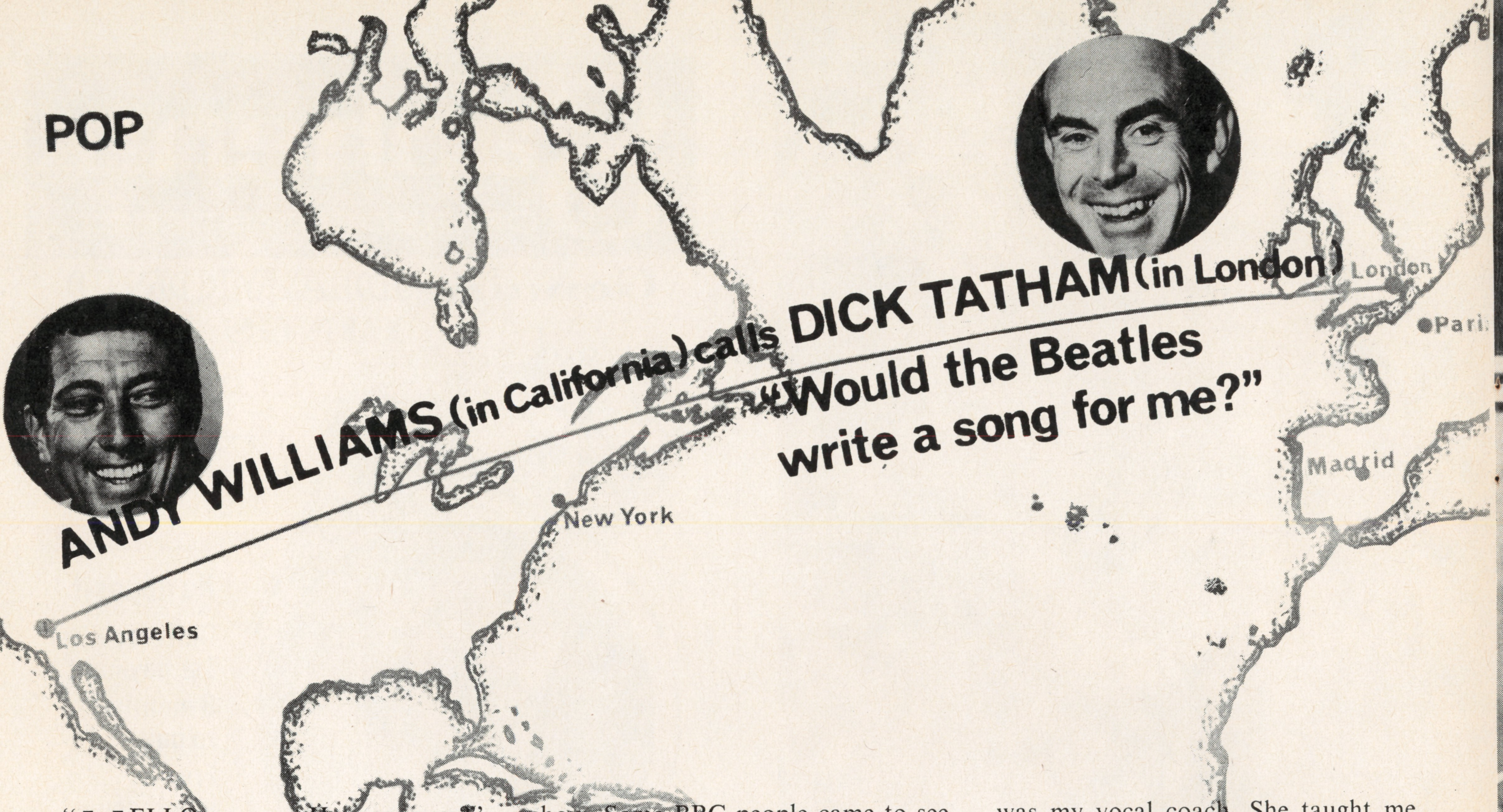

ANDY WILLIAMS (in California) calls DICK TATHAM (in London) "Would the Beatles write a song for me?"

"HELLO . . . How are you?" The little girl's voice came clearly over the transatlantic phone from Beverly Hills, California, to my flat in Streatham, London. I said I was fine. Then a man's voice broke in . . .

"Not now, Noelle. You can't speak now."

"But, Daddy, I *want* to have a talk."

I heard Andy Williams chuckle. Then he came on the line: "Sorry about this. Hold on a second." From 6,000 miles away, I heard him call to his wife: "Claudine, take Noelle, will you, honey?" There were sounds of protest, then Andy was back again.

"Noelle's only three, but she's already a fanatic for talking on the phone," he explained. "In a few years from now, Claudine and I won't stand a chance of getting on the line . . ."

Andy was returning my call. The day before, I had phoned his private office at the NBC studios, where he films his TV spectaculars. He had, his secretary explained, jumped into his car and hurried off for an early lunch. Could he call me back? I said that would be fine. Now here he was speaking from his splendid Italian-style house, with its lavish antique furniture and priceless collection of Picasso paintings.

"*When you came to London in 1959,*" I began, "*you told me you had developed such a liking for English beer, and playing darts in our pubs, that you couldn't wait for your next visit. When will that trip be?*"

"I hope I'll be coming to London this summer," replied Andy. "And if I do, believe me, I'll make straight for the nearest pub with a dartboard! The reason for the visit could be a TV show. Some BBC people came to see me recently, and they want me to do TV work in Britain. I'm all for it. But I don't merely want to film one of my TV series in London. I would like to make a change and do a special show. Maybe, for example, I could sing with a symphony orchestra in a concert hall before an invited audience."

When we last met, Andy's career was thriving, thanks to hits like *Canadian Sunset*, *Butterfly* and *Hawaiian Wedding Song*. But he wasn't world famous. Now, at 35, he can name his price. He is right at the top. How has he done it?

TV AND BALLADS

"Television has helped tremendously," Andy explained. "Then, I guess I've learned a lot. Experience is terribly important with my kind of singing. Also, I think my style has changed and I am picking songs better suited to my kind of voice. When I was in London last, I was doing quite a few numbers with a rocking beat. Now I go much more for gentle ballads, although I don't think I have ever made a conscious decision to change my style."

"*Have other singers influenced you?*" I asked.

"Over the years I've enjoyed listening to people like Bing Crosby, Perry Como and Frank Sinatra," he said. "But they haven't influenced me. The one person who did influence me was Kay Thompson. She was a comedienne and we had an act called Kay Thompson and the Williams Brothers. I was one of the team and my brothers, Don, Dick and Bob, were the three others. That was in the late 'forties and early 'fifties. Then, when I went solo, Kay was my vocal coach. She taught me plenty: phrasing, gestures and so on. She wrote some great arrangements for me. Kay, by the way, is now a successful writer."

I asked Andy, who made his screen debut in *I'd Rather Be Rich* in 1964, whether he had plans to make more films.

"I've had two interesting offers recently," he told me. "But I had to turn them down. I couldn't find the time. However, I hope it will be possible for me to do another movie in the not-too-distant future. I enjoyed filming, but it's not always easy to find the right part. Tell you what," he added, "I wouldn't mind doing a film in Britain. I think many of the films you're making right now are just great.

"I also think you have some fine song writers," he continued. "Take the Beatles. They are writing songs of the very finest quality. I love numbers such as *And I Love Her*, *Yesterday* and *Michelle*."

He paused for a moment, then, as if the thought had just come to him, he said: "I wonder if John and Paul would write a song for me? Something along the lines I have just mentioned. Ask them for me, would you?"

I promised I would and then sounds in the background told me a little girl was waiting for her father's attention.

"Perhaps I can give you a ring if anything is fixed regarding a trip," said Andy.

"*Fine,*" I replied. "*But if you get too busy you can always get Noelle to call for you.*"

And from across the world there came a peal of laughter from the voice that earns £20,000 a week.

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THE TRUTH

BORN FREE is the film everyone said couldn't be made. *Everyone?* Well, a dozen or so top producers—including the great Walt Disney—considered filming the absorbing and brilliant Joy Adamson novel, but they all decided it was impossible to have actors and lions in close contact. And anyone who has read *Born Free* will tell you "close contact" is absolutely necessary to the success of the picture.

Joy Adamson's incredible story concerns her and her husband's adventures in Kenya with Elsa, a lioness that they took into their home and brought up almost as one of the family. No, they all said, it couldn't be made!

But made the film was. By Carl Foreman, the man who gave us *The Guns Of Navarone* and *The Victors*.

And what's more, it was chosen for this year's Royal Film Performance. It was, I can assure you, a just reward for the hard work and patience of director James Hill and his unit.

For the film's stars, Virginia McKenna and her husband Bill Travers, however, the trial was even more severe. Not only did they need patience and a capacity for hard work, but they also needed great courage. And if you think it didn't take courage to star in *Born Free*, next time you are at home playing on the mat with the family cat, imagine how you'd feel if a lion was suddenly put in its place.

"I must admit I was terrified when I thought about making the picture," said Miss McKenna when we talked about her experiences. "But, as we got going, it wasn't quite as bad as I first thought. Which was just as well. The first rule to remember with lions is to show no fear: if you do they sense it and get excited.

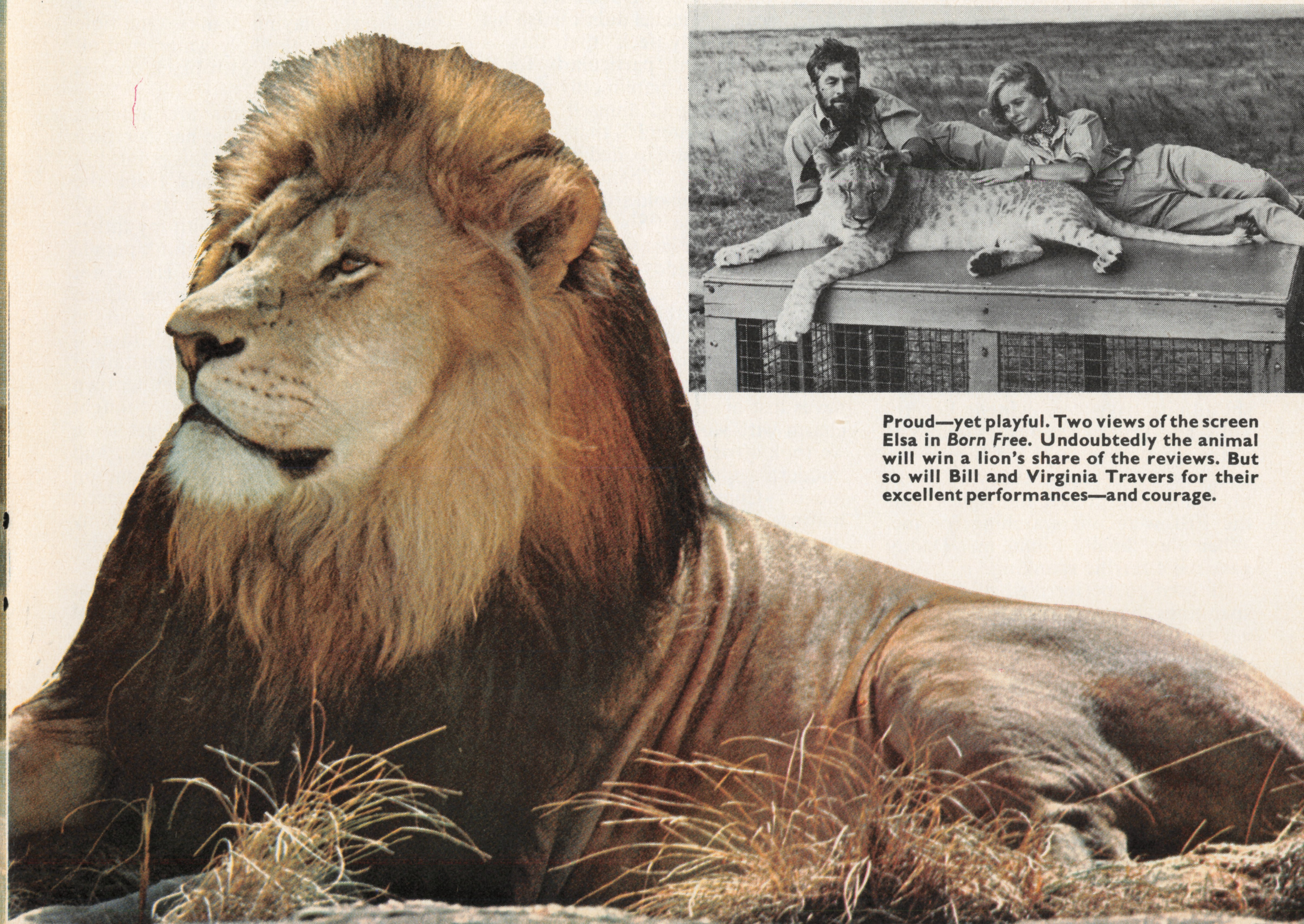
"I remember once, when I was with one of the lionesses, I suddenly found my arm in its mouth. My immediate reaction was to snatch it away but, had I done so, it might have been very nasty indeed. The animal would have tightened its grip, and I might not have got away in one piece.

TO page 38

Even a lion enjoys a day on the beach—a chance to stretch out and roll in the sun. But even they had to work for their supper . . .

ABOUT OUR NEW CO-STARS

—By Virginia McKenna and Bill Travers



Proud—yet playful. Two views of the screen Elsa in *Born Free*. Undoubtedly the animal will win a lion's share of the reviews. But so will Bill and Virginia Travers for their excellent performances—and courage.

CHARLIE'S GIRL

FROM page 6

"I want 25 boy friends—at the same time!"

she looks like her mother: dark hair and limpid, lovely eyes. But she has the mouth and smile of her father ("worst luck," she says).

We had lunch at Garnacho, an old barn converted into a quaint restaurant. By chance, the only other group of diners was a wedding party. "I hate that sort of thing," Geraldine burst out. "I guess because I don't want to get married and have to raise eight children like my mother did. I'm not going to get married for a long time, if ever. I'm bunks about someone different every week, and I want to do things that married people can't do. Like having 25 boy friends—at the same time."

As we discussed her family, it was soon obvious that, while Geraldine admires her father, she is so awed by him that they have never established a close relationship. When she talks about the man who was 52 years old when she was born, she speaks of discipline, fairness, consideration, and respect, but never of love.

"I've always been much closer to Mummy than Daddy," she readily admits. "Actually, all of us children feel that way."

She vividly remembers the first spanking she got from her father when she was barely three. "It was justified," she admits. "We were living in Beverly Hills, and Daddy was always scared of kidnappers. One day I hid behind the stairway; I don't remember why. Soon my family, the police, and I guess half the FBI were out searching for me. When they finally found me, Daddy gave me a terrific spanking.

"I used to be terrified of Daddy's spankings, but now the little ones can get away with murder."

During her childhood, Geraldine transferred a lot of her affection to animals. And at our lunch she brought along her bulldog Boris, and kept talking to him in three languages. Asked how the dog understood so many tongues, she said: "Well, he's a Chaplin isn't he?"

Geraldine herself speaks English, French, Spanish, and German. All her brothers and sisters are fluent in at least two languages. But her father has never even picked up the French which is spoken in the part of Switzerland where he now lives.

Dine, as Geraldine is called by her family, is close to only one of her brothers: bearded 18-year-old Michael. Early last year he made headlines when he married a 27-year-old British actress without his parents' permission. A few weeks later he announced he was living on National Assistance (Michael recently gave up this dole after he was signed for beatnik roles in films).

Geraldine insists: "Daddy was only angry because Michael didn't finish his education. Daddy feels that this is terribly important, particularly for a boy." The senior Chaplin only went as far as the fourth grade himself.

Geraldine contends that all her father's children are loaded with talent and individuality. "The most talented of us is my 13-year-old sister Victoria," Geraldine told me. "She also wants to be an actress. The last time I was home, she shocked Daddy with her sexy French songs. The rest of the gang haven't made up their minds yet, but I have a feeling they'll follow Daddy. Acting is in our blood."

Geraldine says that her father has never lost his interest in films—or his charm with women. "Three years ago we took a trip to Bali, where the only 'modern' films were Daddy's old movies. Consequently, he was still a matinee idol there. You should have seen all those beautiful women throwing themselves at him! Mummy went 'Grrr'—but Daddy, of course, enjoyed himself thoroughly."

Her own introduction to acting came when she was seven and her father gave her a small part in his production, *Limelight*. She recalls: "I hated it. I didn't like standing in front of the camera for so long. Daddy was angry with Michael—he always looked into the camera."

When the Chaplins moved to Switzerland, they lived in an hotel. "We might have stayed there for ever if Mummy hadn't been expecting another baby," Geraldine explains. "She told Daddy that she refused to have the baby at the hotel, so he just went out and bought a house."

She didn't mind the discipline at home or at the convent school she attended. "It later proved a good background for my classes at the Royal Ballet School," she says. "Daddy didn't think ballet was such a good idea. He told me being a ballet dancer was like being half-nun, half-boxer. He was right."

Even at school, Geraldine's high spirits could never be kept down. "I was forever playing pranks. One time I put ink into the holy water, and all the nuns came out with black crosses on their foreheads."

Both of her parents are atheists, Geraldine says; but she has her own opinion on religion. "At this point, I'm interested in all religions from the philosophical view," she explains. "I have discussed religion with my father many, many times, and I think people have misunderstood him. He is not against religion. He told me he wished he could be religious because, if he were, he could then trust people more."

Geraldine was 19 when she talked her parents into letting her get her own apartment in Paris. "Mummy thought it was a good idea for me to get some experience in being on my own, and Daddy didn't object. I lived alone on the salary I made as a ballet dancer, which was about £15 a week. Since my flat cost me £40 a month, this was a bit of a problem, but I managed."

Once Geraldine let it be known that she was interested in films, she got many offers—because of her name. She turned them all down and waited for the right part.

But in her heart, Geraldine knows that, no matter how successful she is on her own, the Chaplin name will always be a magic word to people inside and outside the industry. "I know I'll just have to work that much harder to live up to it," she insists.

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That Riviera Touch

NO Morecambe and Wise comedy would be complete without a shapely girl to complicate their hilarious adventures. In their new film, *That Riviera Touch*, Ernie and Eric introduce a coltish Canadian charmer. Her name is Suzanne Lloyd and she plays . . . a French girl!

When the boys are thrown into the arena with international jewel thieves, they have some difficulty deciding which side Suzanne is on. But, as you can imagine, they have a lot of fun finding out . . .

YOU CAN NOW SEE "DOCTOR" No6 AND THEY SAID

Betty Box and Ralph Thomas tell Tony Crawley the fantastic story behind their hit series

Six films in a dozen years—and they're still a hit. Here's the trio behind the success: Author Richard Gordon, producer Betty Box and director Ralph Thomas . . . *In The House* in 1954 and (bottom shot) very much *In Clover* some 12 happy years later!

IT all started in Cardiff in 1953. Producer Betty Box was in town on a publicity trip for her latest film, when two publicity men both mentioned a certain "very funny book indeed."

Now, it's unusual for Betty to be in the dark about any new book, but she had been out of the country making another film when it was published. So next day—at Bristol—publicist John Troke bought her a copy to read on the train back to London—"and I laughed all the way."

The book—it seems hardly necessary to add—was *Doctor In The House* by Richard Gordon.

And that's how the Doctor films—Britain's most popular comedy series—began. Though no one, not even Betty herself, and she usually knows when she's on to a good project, realised this at the time. Certainly nobody at Pinewood

TO page 30

IT COULDN'T BE DONE!

Left: In the latest, *Doctor In Clover*, Leslie Phillips wreaks revenge on James Robertson Justice—the only star to have appeared in all six films.

Series stars. Top set: Donalds Houston and Sinden, Kenneth More, Dirk Bogarde *In The House;* Carole Lesley, Michael Craig *In Love;* Brigitte Bardot *At Sea*. Centre set: Dirk finds Samantha Eggar *In Distress;* and wallops Barbara Murray *At Large*.

EE 'I'm no BB'

LITHE and lovely and very modern. That's Elizabeth Ercy—latest in the luscious line of Doc-dollies discovered by Betty Box, who is forever scrutinising foreign film magazines (and foreign films) for new stars. That's how Betty found BB (a young French model just entering films) for *Doctor At Sea*. And that's how she found EE (a young French model just entering films—for the second time) for *Doctor In Clover*.

But there all resemblance ends. Take Elizabeth's word for it, plus the stories of a disgruntled Doc-unit who tried so hard to persuade EE to pose for "just a few" pin-ups. She "couldn't". She "wouldn't". And, by jove, she didn't. She prefers the more modern allure approach—hipsters, sweaters and loose, abandoned hair.

Actually, the nearest she ever came to revealing more was donning this necessary swimsuit for a hospital physiotherapy pool scene, and the ravishing cocktail dress she wore at the hilarious party.

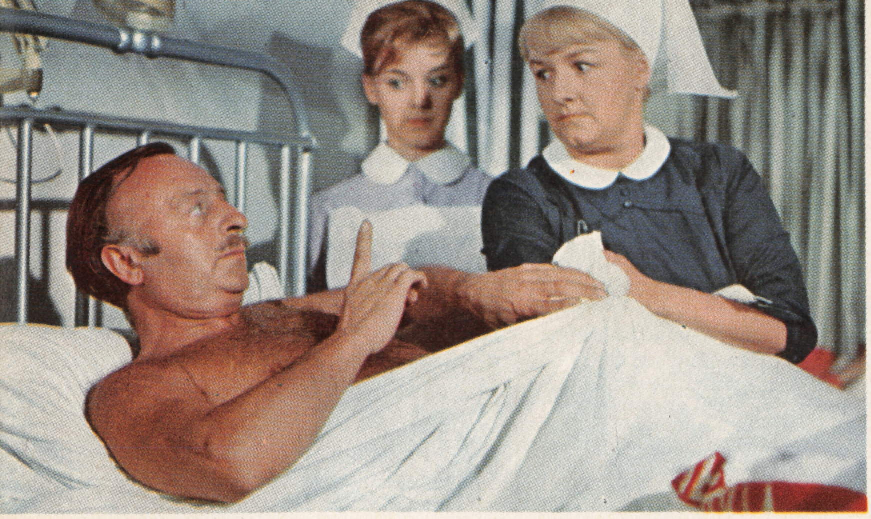
"That dress is not me," she declares. "I bought it in Paris for the film, but I'd never wear it for myself. So you see, I'll never be another BB. No one will. There is only the one, the original, *non*? Oh, she's *fantastique*. Not like me. I'm shy and still too self-conscious.

"In fact, I have already given up films once. This time, though, I'll stay—if they'll have me. I like very much some of the work, but I hate pin-ups. I am no pin-up. Every day in your papers I see pictures of English girls much better-looking than me."

Ralph Thomas thinks otherwise: "She is stunning; her appeal is subtle and absolutely modern." Yet, despite praise like this (not forgetting the views of the EE-smitten Michael Caine), Elizabeth still overflows with negative views about herself, all stemming from her unusual, unplanned and untrained entry into films.

"I went along to help out a girl at a Paris film test," she explains. "But Jules Dassin chose me for the part instead. The film was *Phaedra* with Melina Mercouri and Tony Perkins. I was 16 and terrified. I felt so inadequate I ran away from films and became a model. But that was not so very much better—very tiring—although the travelling was interesting. However, it can be hell on *Elle*.

"Then I was lucky again. Carl Foreman asked me to be in *The Victors* . . . . and I've been working hard ever since. Now I want to study acting because, whatever I do. I like to do well. And I want to make more films here in Britain . . . Why not? London has so many attractions for me."



IS THIS THE FUNNIEST OF THEM ALL?

WHEN Gaston Grimsdyke (Leslie Phillips) joins the staff at Hampden Cross Hospital it is soon obvious that he is a medical man who finds the nurses far more interesting and worthy of his attention, than the patients.

The hospital's senior house-surgeon, Sir Lancelot Spratt (James Robertson Justice), is well aware of Gaston's shortcomings as a doctor, but he is determined to make something of him. However, as we discover in *Doctor In Clover*, Sir Lancelot's job of turning Gaston into a useful physician is not as easy as he first thought.

TO page 37

NOTHING STOPS THE BIG T MEN!

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DOContinued

FROM page 26

Studios saw the book as hit-film material. Or as any kind of film material!

Even the author—a former GP, Dr. Gordon Ostlere—had long given up any hope of seeing his first book transferred to the screen. And when Betty and her director, Ralph Thomas, went up to Oxford to see Richard Gordon, he refused to get excited about their plans.

"*Very nice of you to take me to lunch like this*," he told them frankly. "*But I know full well that nothing will come of it. The book was supposed to have been filmed last year. Associated-British have had the screen rights for a whole year!*"

"There were a lot of people trying to make us change our minds as well," recalls Betty today, with her sixth Doc comedy in the cinemas. "They kept insisting it was deadly to make a film with the word 'doctor' in the title. It couldn't be done, they said."

Such a defeatist view may seem rather silly today. But remember all this was back in 1954—years before the doctors of *Emergency Ward Ten* and Kildare's Blair Hospital had wooed and captivated the world's hypochondriacs, lulling their fears of all things medical.

Betty remained adamant, however. She saw the possibilities of *Doctor In The House* as a film, and "having grown up with the old Dr. Kildare films," she felt sure it would be a success.

"The others wouldn't have it, though," recalls Ralph. "Even when we'd finished *House*, they were trying to stress it more as a collegiate film in the publicity. Posters of students on the campus and all that."

The battle continued until the film's first sneak-preview—an historic event if ever there was one for Camden Town. "The audience just loved it," Betty remembers. "They laughed long and loud."

And the critics agreed with Camden. "This doctor will keep you in stitches—biggest laugh since *Genevieve*—a gem", wrote Donald Zec in the *Daily Mirror*. C. A. Lejeune, in the more staid *Observer*, thought correctly that it was "destined to be one of the biggest popular hits."

And we have been laughing ever since. While the critics may have got a little bored, the public still flocks feverishly to see each new Doc comedy. And the latest, *Doctor In Clover*, is no exception. The series' success is so astonishing that, while the queues gather for *Clover*, all the other films are still showing somewhere in Britain.

In fact, it is because the public has been clamouring so much for a new Doctor film, that Betty and Ralph cheerfully came up with *Clover*—their first for three years.

"The series began," comments Ralph, "as a comedy without comedy stars. People like Dirk Bogarde, Kenneth More, Donald Sinden and Donald Houston. Only Kenny More was known for comedy at that time—though *Genevieve* had not yet been seen then.

"Today we are rather broader in style, I think. But the important thing is never whether we use straight actors or comedians—but the number of good jokes per film. That is the prerequisite for a good Doctor film."

The first one, of course, set the seal of success on Dirk Bogarde as the nervous Simon Sparrow.

"They had been looking for some quiet chap to play Dr. Sparrow and decided on me," Dirk explains. "I didn't want to do it; didn't think I could! The idea of playing comedy scared me stiff. Betty persuaded me and I got through it.

"We were all surprised by the film's success—but even then we didn't realise we'd be making another."

Two years later, however, they were. The title? *Doctor At Sea*. This was an especially memorable event for the nation's male moviegoers. It was their first introduction to a very exciting young French girl whose name and form have rarely been out of the public eye since: Brigitte Bardot . . .!

Naturally it was Betty—owner of the sharpest pair of eyes at Pinewood—who discovered the then unknown BB for Britain. "I saw her very first film, *Le Trou Normand* [made in 1952 and never yet seen in Britain] on holiday near Monte Carlo in 1954," she recounts. "She was a captivating creature playing a schoolgirl . . . she won me over immediately and I tried to get her for *A Day To Remember*. But she was studying at ballet-school and could not leave before her exams.

"Then we went to see her again the following year for *Sea*. By this time she was engaged to Roger Vadim."

"Brigitte was a remarkable girl," muses Ralph. "No sign of temperament, and a strict professional. She would do anything. Do you remember her shower scene? She wore the usual skin-coloured bra and panties behind the shower curtain. But she wasn't satisfied. She tore them both off and said: '*OK, let's go!*' "

Betty, laughing, relates another BB story. "When Ralph went to meet her at the airport, he asked her if she'd mind going straight to an important premiere that night in the West End. '*Not at all*,' she said. '*If you don't mind that I have not a night-dress!*' "

Neither Betty nor Ralph were surprised at Bardot's later fame. "It was obvious she would become a very big star," says Betty. "She still keeps in touch, you know. We get a Christmas card from her every year, and she calls in to see us whenever she's in London."

With the *Sea*-success, it was obvious that a series of Doctor films was really under way. True enough, in 1956, the third one, *Doctor At Large*, arrived—"my favourite" admits Ralph. This saw the return of Donald Sinden as the womanising Tony Benskin, and Muriel Pavlow (Sparrow's girl, Joy), and a bigger role for one of the *House* starlets, Shirley Eaton.

(Shirley, in fact, must be the only English actress to have appeared in at least one film in all three of our most successful series: The Doctors, the Carry Ons, and the Bond films. An enviable record.)

More familiar faces appeared in the next film, *Doctor In Love*. But to the fans' great surprise, the most familiar face of all was missing. Dirk Bogarde, it seemed, had had enough of Simon Sparrow.

"It wasn't a case of Dirk's not wanting to make the film," explains Ralph. "He thought he was getting too old for the part; but he didn't fit into our script, a much broader comedy plot than usual."

Dirk, at the time, said: "I felt the films were beginning to slip into farce and I'm hopeless at farce. And by then I had made eight films in a row with Betty and Ralph and we felt there was the danger of our becoming stale."

Either way, Sparrow vacated the screen-surgery—and Leslie Phillips and Michael Craig moved in as Burke and Hare!

"As well as new faces, we made use of a lot of new things which were happening in 1960," explains Ralph. "The common cold research centre, for instance, and strip-clubs. There were only two clubs in London then, and we took Betty to both of them for research . . ."

"I didn't see a thing I hadn't seen before," laughs Betty.

"One of the clubs," Ralph goes on, "was next door to some academic institution or other. We wondered what might happen if the visitors to both establishments mistook the entrances—and we put that into the script!"

Two more years went by and *Doctor In Distress* was made—with Bogarde as Sparrow once more. "Why? More or less forced to," he explained. "I'd been asked over and over again to make another Doctor film. The series is still fantastically popular. I asked Ralph and Betty if I could do another. I felt better equipped and better able to play a comedy."

Bogarde's secret was to play Sparrow dead straight. "This way the audiences can really believe he's a doctor and can be trusted as one."

Dirk wasn't the only Doc-regular back on hospital duty. People like Barbara Murray, Donald Houston, Jill Adams and Fenella Fielding all gaily returned for another dose of medicinal mirth.

A frequent visitor to that set in 1963, incidentally, was an unknown blond actor called Michael Caine. His girl friend, Samantha Eggar, had a starring role. Mike was back on the set again last year—calling this time to see his latest girl friend, France's Elizabeth Ercy, starring in *Doctor In Clover* . . .!

"And extremely good she is, too," praises Betty.

"So is the film, I think," adds Ralph. "Not the best film ever made, perhaps. But a good 'un, with some great jokes and beautiful comic performances."

Although he has now made six Doc comedies, Ralph still thinks it is much easier to make serious films. "But it's nice making people laugh," he says. "Of course, they don't always laugh in the right places, there's a great difference in

TO page 39

THIS GIRL THIS UNIFORM AND A COMPLETELY NEW KIND OF LIFE

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This girl wanted to get something extra out of life, to see more of the world around her. So she joined the W.R.A.C.—this means she gets the chance to work abroad, learn a trade and make new friends. At the same time, she develops her sense of independence. In the modern Army, a girl works side by side with the men—she does the same jobs and takes many of the same responsibilities. Pay's good and all of it goes into her pocket. Long holidays, good living conditions, training for a trade—you name it, the W.R.A.C.'s got it! You can go in for as little as four years and have a proper training for when you leave. Find out about the W.R.A.C. in detail—fill in your name and address in the space provided below and post it off.

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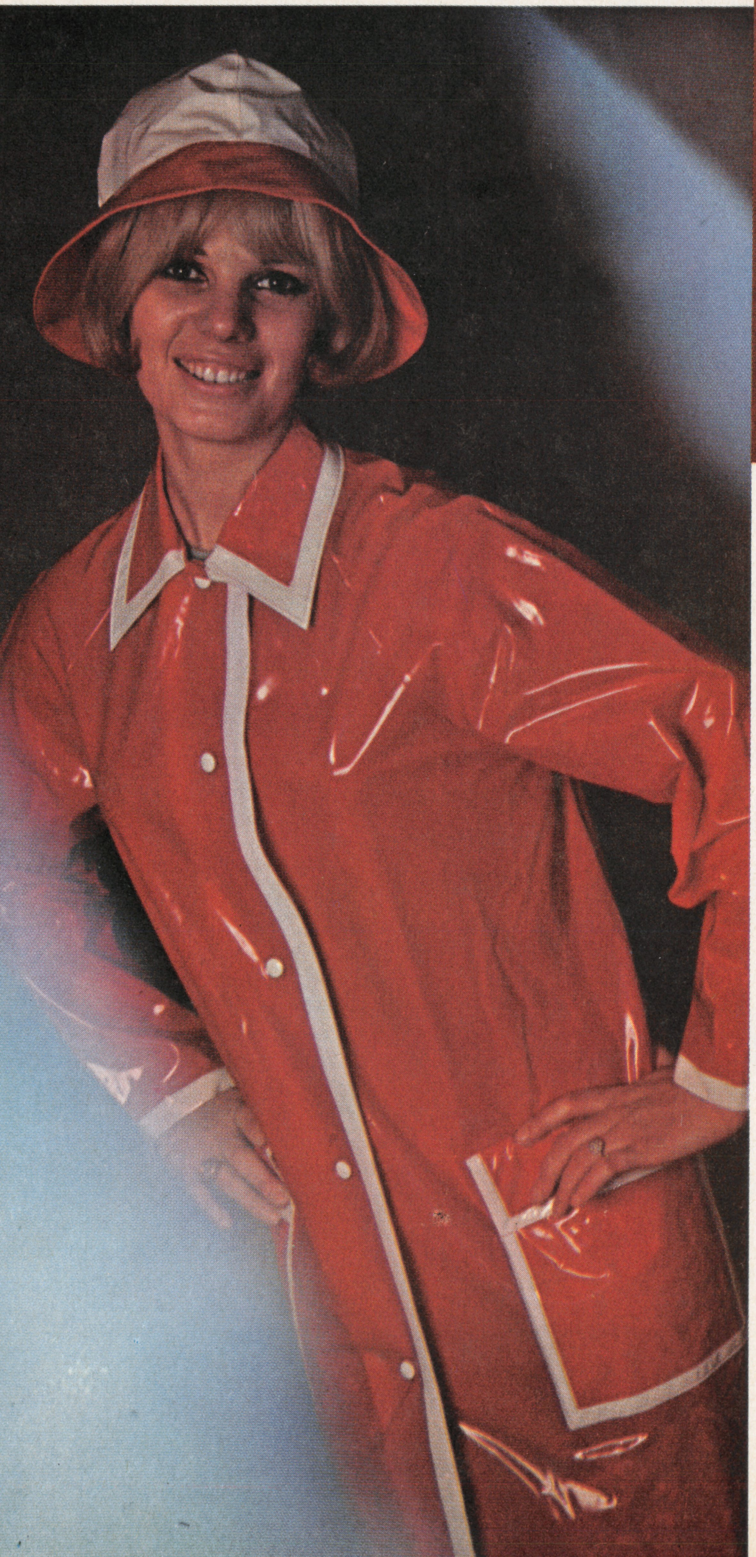
SHOWTIME'S Doctor In Clover Contest

Our ten prizes include these Spring-stunners in floral nylon (right), coated in clear plastic, and (below) a contrast-edged effect in unsupported Vinyl.



WIN A FABULOUS SPRING RAINCOAT

...from the FONTANA range by PAKAMAC

The winning prizes: A military-style Terelyne/cotton coat (above), complete with detachable shoulder-capes, or how about this Jersey knitted wool model (left) with a foam backing? Enter this new Showtime contest now!

Swopping hospital uniform for this fine rainwear is lovely, blonde actress JEANNETTE WILD—one of the nurses in *Doctor In Clover*.

Photos by:
RAYMENT KIRBY.

WHAT qualities do you think are most important for a family doctor to possess? This is the question you have to consider when entering Showtime's latest contest. And it might be wise *not* to be guided by the behaviour of some of the doctors in the hilarious new comedy, *Doctor In Clover*. They are far from perfect!

Ten beautiful Spring raincoats from the Fontana range by Pakamac are the prizes in this new contest.

There are two First Prizes:

● A single-breasted military raincoat, made from heavyweight Terylene/cotton, with detachable shoulder cape. This coat has leather-covered buttons, open pockets and is lined with tricel. It comes in beige, lovat and navy. Value: 10 gns.

● A foam-backed knitted all-wool jersey raincoat with Raglan sleeves, elasticated waist and open pockets. The coat is fully lined in rayon satin, with matching leather buttons. It comes in blue, peacock, grey and olive. Value: 10 gns.

There are two Second Prizes:

● These raincoats are in the latest fashion of floral nylon, coated with clear plastic and made in the single-breasted style with Raglan sleeves, welt pockets and stud front fastenings. Value: £6 19s. 6d.

There are six Consolation Prizes:

● These heavyweight unsupported Vinyl raincoats are made in the single-breasted style with contrast edged collars, fronts, pockets and cuffs. They have stud front fastenings and are fully electronically welded throughout. They come in red, navy and black. Value: 45s.

What you have to do to enter:

On the coupon (right) are eight qualities you might expect to find in the perfect family doctor. What you have to do is decide in which order of importance you think they should come. For instance, if you think "tact" is the most important quality put 1 in the space provided. If you think "frankness" is of next importance put 2, and so on.

An expert panel, including one of the stars of *Doctor In Clover*, will judge all entries received. The closing date of the contest is Monday, 25th April.

No correspondence can be entered into regarding the contest. The Editor's decision is final. Employees of Sackville Publishing Limited and Rank Theatres Limited and members of their families are not eligible to enter.

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Showtime's *Doctor In Clover* Contest,
Sackville Publishing Limited,
Furnival House,
14–18 High Holborn,
London, W.C.1.

THE TONY CRAWLEY COLUMN

FROM page 8

HOME is the brave *UNCLE* star David McCallum with his gorgeous wife *(AUNTY?)* Jill Ireland. Dave is filming *Three Bites Of The Apple* and having to dodge his millions of fans. "If I met them all I'd never finish the film," he says.

AWAY still—alas—is Jocelyn (ex-Jackie) Lane. She's very busy in Hollywood, with films and the odd *UNCLE* appearance, but sends her love. Hmm!

"In fact, Tony Richardson wanted to join my project some time ago, and I didn't think it would be a good idea."

Would Harvey still go ahead after Richardson had filmed his version? I asked. "If he makes his, I shall sue . . ." thundered Harvey, his chipperness disappearing momentarily. "If he uses any of my material, that is. And I have all the original material. My authoress spent 14 years gathering her facts. She's got everything since she first came across some letters about the Charge while researching for a book about Florence Nightingale. It's marvellous stuff. The best. The truth."

Despite his eagerness to start his film, Larry Harvey is prepared to wait. "Believe me, in this business, one's greatest attribute must be patience. Or at least, the exercising of patience," he told me. "Look at *The African Queen*. That was lying around for about ten years before JOHN HUSTON made it. Same thing happened with *Moulin Rouge*.

"Many films are announced every month. But few are actually made in the same year or decade. But everything is made eventually . . ."

BB CAPTURES A THIEF. That's a headline Bardot never saw, but it happened. In Chicago. A man robbed another at gunpoint in a cinema. The thief was caught because he stayed on to watch the film. Can't blame him; it was a BB sex comedy!

VETERAN AMERICAN STAR MARC LAWRENCE—ONE OF MY MADRID CLAN BUDDIES—CABLED FEDERICO FELLINI TO PRAISE HIS NEW FILM, *JULIET OF THE SPIRITS*. BY RETURN MAIL FEDERICO PROMISED MARC A PART IN HIS NEXT PRODUCTION!

Surprising friends: Director STANLEY KUBRICK and character-star GRAHAM STARK. Introduced by their mutual pal, PETER SELLERS, they found at least one great interest in common: photography.

RAQUEL WELCH and I were discussing her beauty queen days. Well, she was doing the talking; I was just enjoying the view. Then she mentioned one of the titles she held was Miss Contour. "Very appropriate," I said, taking my eyes for just a second off her own smooth contours. "Sure, but it wasn't as good as it sounds," she laughed. "I was just the hostess for the Convention of Tourist Boards. Con . . . Tour . . . you see!"

JOHN WAYNE SHOULD DROP HIS "DUKE" NICK-NAME NOW. WITH *ELDORADO* HE NOTCHES UP HIS 167TH FILM. SURELY THAT MAKES HIM KING OF HOLLYWOOD?

Alas, we seem to have lost TONY NEWLEY for good and all. He's settling in Switzerland, joining REX HARRISON in Hollywood's Dr. Dolittle. *He's also writing a groovy satire called* In, *for ALBERT FINNEY and ANN-MARGRET. Says Tony: "It'll make* Pussycat *look like a boy scouts' 'camp' meeting."*

In A Few More Words: SEAN CONNERY tipped for *Written In The Sand* and to play Wellington in *The Battle Of Waterloo* . . . NATALIE WOOD due for OSKAR WERNER'S *Infinity Of Mirrors* . . . Hollywood's reply to *The Knack And How To Get It* is *The Pad And How To Use It* . . . Before *The Centurions* is seen, MARK ROBSON plans sequel *The Praetorians* for next year . . . SAMANTHA EGGAR'S hubby, TOM STERN joins YUL BRYNNER and ALEX CORD in *The Return Of The Seven* . . .

DISC SCENE ZOOIE SCOTT AND CARESS

This is what it's like to be in the public eye. Mobbed wherever you go. Always on the move. Rush rush rush. Top recording star Zooie Scott manages to stay unruffled through it all. With Caress.

Hello!
Zooie
..lly

Zooie's back! The fans are going mad.

'America was fabulous' says Zooie.

It's great to be back.

Moments like this call for a pretty special hair spray!

CARESS FOR ZOOIE SCOTT

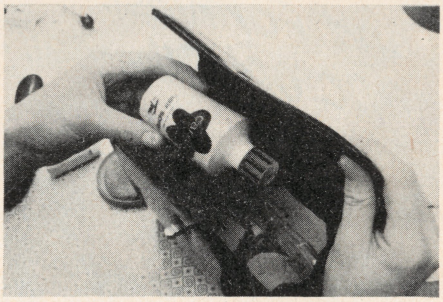
Zooie's been Stateside on a six week tour. A success? The fans loved her. In fact there's talk of a film soon.

CARESS FOR ZOOIE SCOTT

A quick hair-check in the London Airport V.I.P. Lounge and we're off again. Zooie finds a minute's spray with Caress is all she needs to keep her hair smoothly in place.

Zooie sprays with Caress. It's the only hair spray she'll use. Keeps her hair swinging in shape. Now we are beginning to learn the secret of the Zooie Scott look.

Zooie slips the puffer pack of Caress back into her bag. She takes it with her wherever she goes.



CARESS FOR ZOOIE SCOTT

Off to Wardour Street to talk over her trip with the disc promoters and pop magazine writers. Still cool and chic with Caress.

CARESS FOR ZOOIE SCOTT

How did the fans know she was coming here? At the famous Royal Garden Hotel, Zooie's mobbed by the kids who've been missing her. And it's after midnight! Treatment like this calls for a pretty effective hair spray. But Caress wins all the way.

CARESS FOR ZOOIE SCOTT

Caress holds hair beautifully. Keeps it looking just the way you want it to. Never sticky. Never dulling. Zooie believes in Caress. Wherever Zooie goes, a pack of Caress goes too. Keeps her hair smooth all day long. It's Zooie's secret. Why not make it yours?

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hair spray
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Caress puffer pack 3/9. Refill 2/3.
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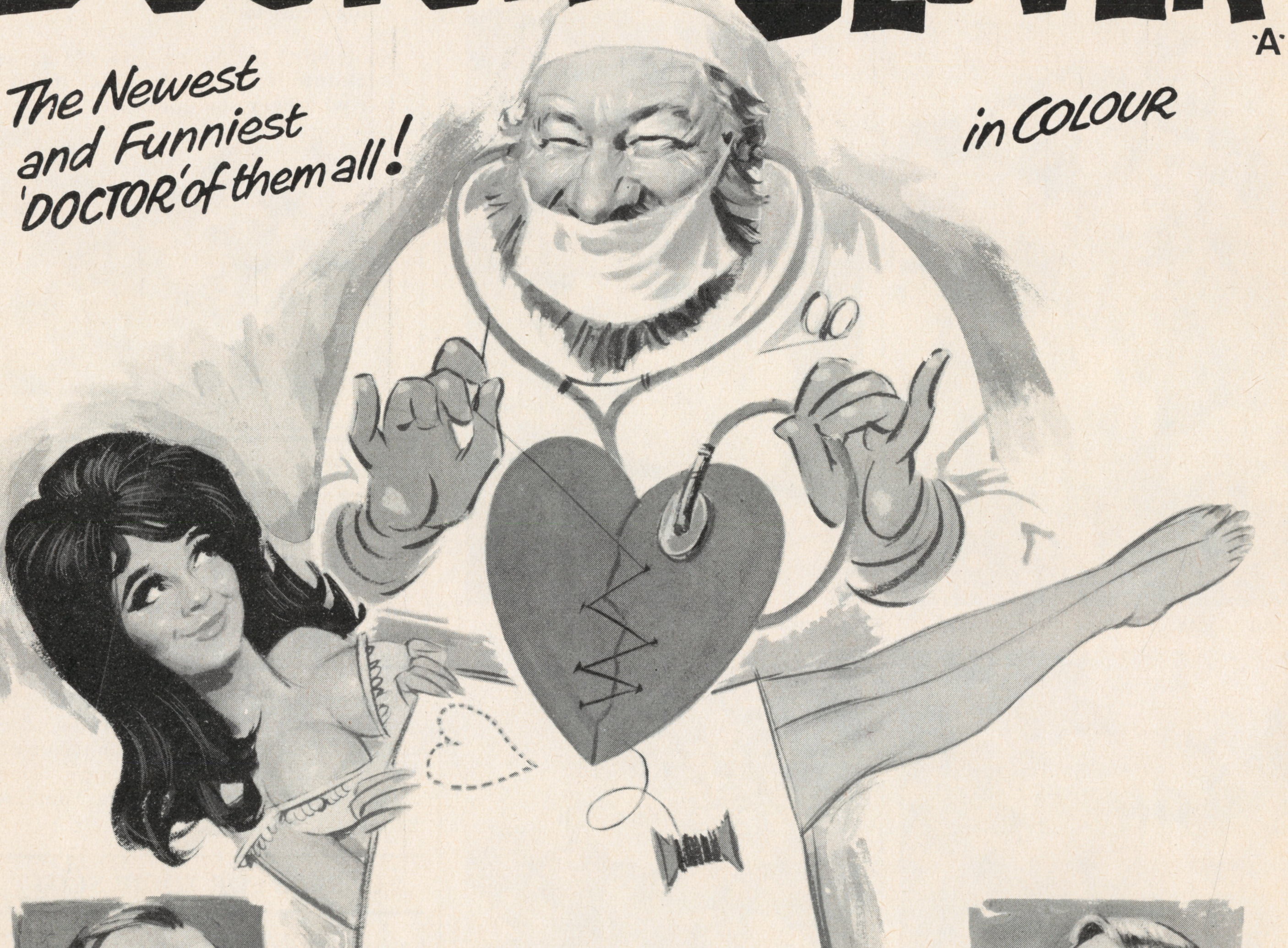
LESLIE PHILLIPS · JAMES ROBERTSON JUSTICE

SHIRLEY ANNE FIELD · JOHN FRASER · JOAN SIMS

ARTHUR HAYNES and introducing **ELISABETH ERCY**

DOCTOR in CLOVER

'A'



The Newest and Funniest 'DOCTOR' of them all!

in COLOUR

From the Novel by **RICHARD GORDON**
Screenplay by **JACK DAVIES**
Produced by **BETTY E. BOX**
Directed by **RALPH THOMAS**

NORTH LONDON from APRIL 3rd
SOUTH LONDON from APRIL 10th

IS THIS THE FUNNIEST OF THEM ALL

FROM page 29

It doesn't take long for Gaston to make his presence felt at Hampden. Within minutes of joining the staff, he has almost ruined the promotional chances of his cousin, Miles Grimsdyke (John Fraser). For this he gets no thanks from Nurse Holiday (Suzan Farmer), who wants to marry Miles when he gets his promotion.

Gaston is not the only person to pose problems in the hospital. The patients themselves have a habit of causing havoc at a moment's notice. There's an over-sexed ballet dancer called Tatiana (Fenella Fielding), and Tarquin Wendover (Arthur Haynes), a patient who never stops complaining.

Life at the hospital moves at a cracking pace; and events become hilariously complicated when Gaston falls for a beautiful physiotherapist (Elizabeth Ercy). She thinks him too old, however, which sets Gaston off on a crash rejuvenation course—including some Carnaby Street gear and a very mod. hairstyle! Then the new matron (Joan Sims) makes Sir Lancelot the object of her love. Finally, Hampden Cross Hospital is chosen as the location for a Your-life-in-their-hands type of TV show.

Is this the funniest of all the *Doctor* films? We think it is. Producer Betty Box and director Ralph Thomas have made another winner!

JOHN HOLT

Charles Atlas
HOW Dynamic Tension MAKES YOU A NEW MAN By CHARLES ATLAS

YOU, TOO, CAN HAVE A BODY LIKE MINE!
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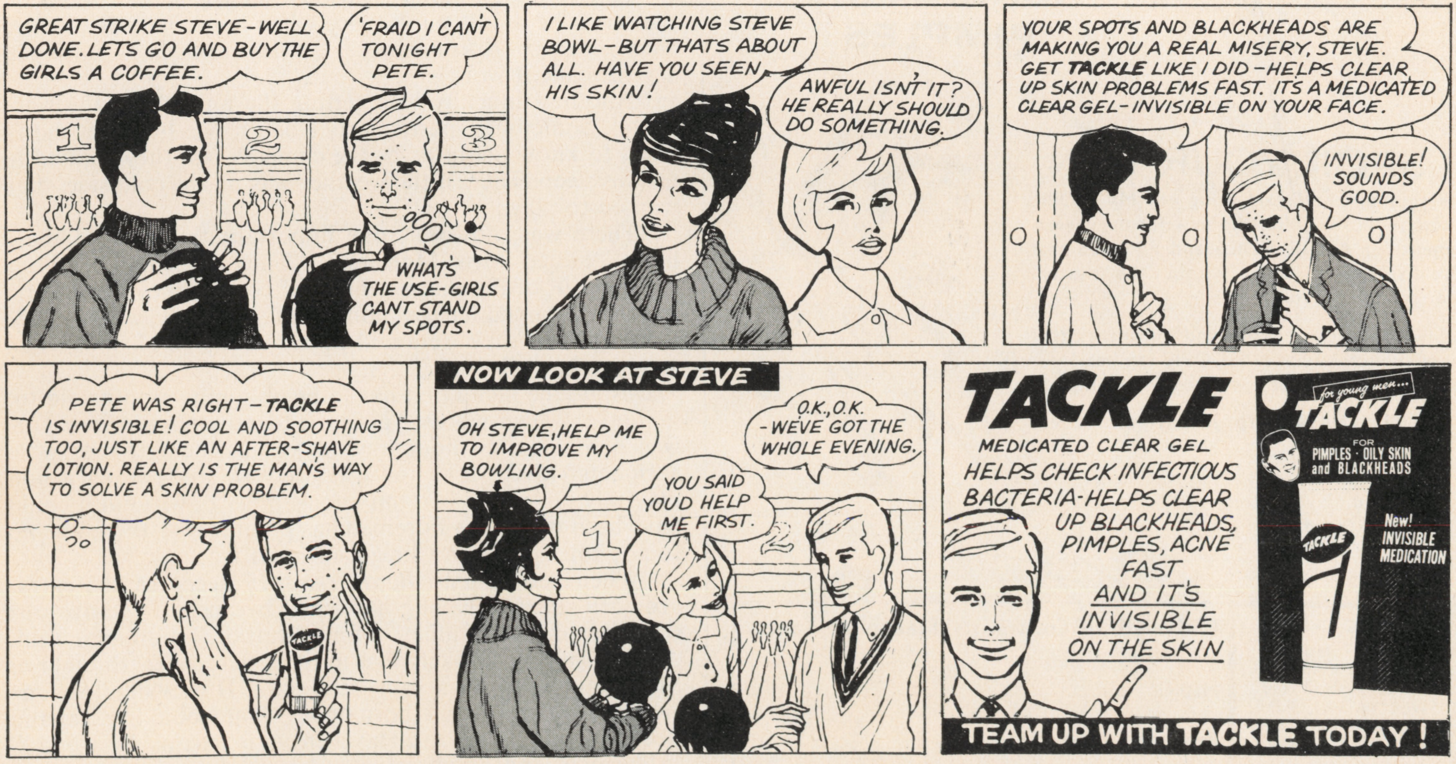
5 FREE GIFTS If you act now in addition to my complete course you will also get these 5 valuable outline courses.

"SELF-CONSCIOUS STEVE" CLEARS UP HIS PROBLEM ... the man's way!


GREAT STRIKE STEVE-WELL DONE. LETS GO AND BUY THE GIRLS A COFFEE.
'FRAID I CAN'T TONIGHT PETE.
WHAT'S THE USE-GIRLS CAN'T STAND MY SPOTS.
I LIKE WATCHING STEVE BOWL-BUT THATS ABOUT ALL. HAVE YOU SEEN HIS SKIN!
AWFUL ISN'T IT? HE REALLY SHOULD DO SOMETHING.
YOUR SPOTS AND BLACKHEADS ARE MAKING YOU A REAL MISERY, STEVE. GET TACKLE LIKE I DID-HELPS CLEAR UP SKIN PROBLEMS FAST. ITS A MEDICATED CLEAR GEL-INVISIBLE ON YOUR FACE.
INVISIBLE! SOUNDS GOOD.
PETE WAS RIGHT-TACKLE IS INVISIBLE! COOL AND SOOTHING TOO, JUST LIKE AN AFTER-SHAVE LOTION. REALLY IS THE MAN'S WAY TO SOLVE A SKIN PROBLEM.
NOW LOOK AT STEVE
OH STEVE, HELP ME TO IMPROVE MY BOWLING.
YOU SAID YOU'D HELP ME FIRST.
O.K., O.K. -WE'VE GOT THE WHOLE EVENING.
TACKLE
MEDICATED CLEAR GEL
HELPS CHECK INFECTIOUS BACTERIA-HELPS CLEAR UP BLACKHEADS, PIMPLES, ACNE FAST
AND IT'S INVISIBLE ON THE SKIN
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MASCOPIL will also work for you! Just complete the coupon and send with an 8/6d. P.O. (post free) today, for your 30-day treatment and descriptive leaflet. Sent under plain cover.

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Virginia McKenna and co-star. Photo by Bill Travers!

THE TRUTH ABOUT OUR NEW CO-STARS

FROM page 20

"Instead, Bill managed to get me away by coaxing the animal. And that's another thing we learned: you have to *coax* a lion into doing something. It's no good trying to rush it."

Travers took up the story of their tricky co-stars: "Before we started filming scenes with the lions, we spent time with them so that they could get to know us. As we used several lions, this kept us pretty busy. But it was worth getting to know them. If we hadn't, we wouldn't have been able to do anything with them. After we established a relationship with them it was far easier (although, even then, one had to be very patient and careful.) I mean, how *do* you tell a lion to get up and follow you, or sit down and kick its legs in the air?

"Carl Foreman admitted to us that when he worked on the script he didn't think twice when he wrote, '*Elsa comes bouncing in and licks her face . . .*' It sounds fine—until you try to make it work!

"Another difficulty was getting the animals in the right mood. Sometimes, particularly when it was hot, they didn't want to know about us or the cameras. All they wanted to do was sleep. Then, if the weather was on the cold side, they wanted to play."

"There was, however, one important thing about these lions," added Miss McKenna. "They behaved like lions straight out of the jungle which, of course, they were. First we tried trained circus lions, but it didn't work. They behaved as if they were still in the circus ring! So we had to have the real thing."

Despite the fact a lion has to be only nine months old to, in Travers' own words, "account for anything", *Born Free* was completed without any major disasters. There were accidents (Miss McKenna fractured an ankle when a lion playfully jumped at her and knocked her down) but it could have been worse. As Foreman has pointed out, there was no trick photography, no sleight-of-hand.

"When people read *Born Free* they accepted the extraordinary story as having happened because of the obvious sincerity and naturalness of the author," Foreman said. "But it is also very likely that most of the readers thought of Mrs. Adamson's Elsa as a freak case. How would anyone ever find another jungle-born lioness that would live, eat and sleep in your home and travel in your car, as Elsa had?"

Foreman and his director and stars were determined to try anyway. And they succeeded.

The result is a truly amazing film.

DOContinued

FROM Page 30

the reaction of different audiences. In fact, I think they are always one jump ahead of us. They're very quick in this country."

A big reason for the success of the films is the happy feeling which Ralph and Betty generate on the set. Everyone from star to clapper-boy seems to be having a ball. "Yes," agrees Ralph, "shooting the films is great fun. The hard work comes in the scripting. And *Clover* was the toughest yet. You know, we had the script completely rewritten **four** times!"

In *Clover*, a real hospital was used for the first time. "We went on location to the ultra-modern £3,000,000 Wexham Park Hospital, near Slough, before it opened in September," explains Betty. "A marvellous place. But it's so modern, I doubt if the public will realise it is a real hospital at all!"

Among the first staff and patients of this fine new establishment were John Fraser ("We've been trying to get him for a Doctor for years," reveals Betty), Arthur Haynes, Shirley Anne Field, Suzan Farmer, Eric Barker, and regular scene-stealers Joan Sims and Fenella Fielding.

Clover also marks the welcome return of Leslie Phillips. "I'm Dr. Gaston Grimsdyke; John Fraser is my cousin, Miles Grimsdyke. I suppose we're both off-shoots from the Grimsdyke family tree begun by Kenny More in the first film. Miles is a shy type, though; a Sparrowish chap. But the actual name of Sparrow is kept on the shelves in case Dirk ever wants to return to the series."

The only person who has starred in all six Doctor films, and without whom the series could not possibly continue, is, of course, James Robertson Justice—alias Sir Lancelot Spratt. He has played the role in every film except *Doctor At Sea* (he was the ship's captain, Capt. Hogg!).

"Sir Lancelot is by far the most popular character," Betty assures me. "Wexham Park gave us all a marvellous cocktail party, but it was Sir Lancelot they really wanted to see—not the rest of us."

Man behind Sir Lancelot's bulk, beard and bellow is a very reluctant film star of more than 60 films. James Robertson Justice lives in Scotland, hates meeting people, except friends like Betty, Ralph, fellow ornithologists and members of the Royal Family, like Prince Philip.

As far as his film work is concerned, he has been heard to bark: "I'm an ornithologist. Not much of a money-making occupation. So, to do the things that really appeal to me, I have to earn money in other ways. And, if people are stupid enough to pay money to have me appear on the cinema screen—let them!

"I will appear in any film, play any part —even if the film is against my conscience or glorifies things I hate—if I am offered sufficient money. In this I am a whore."

Scene-stealers Justice and Joan Sims.

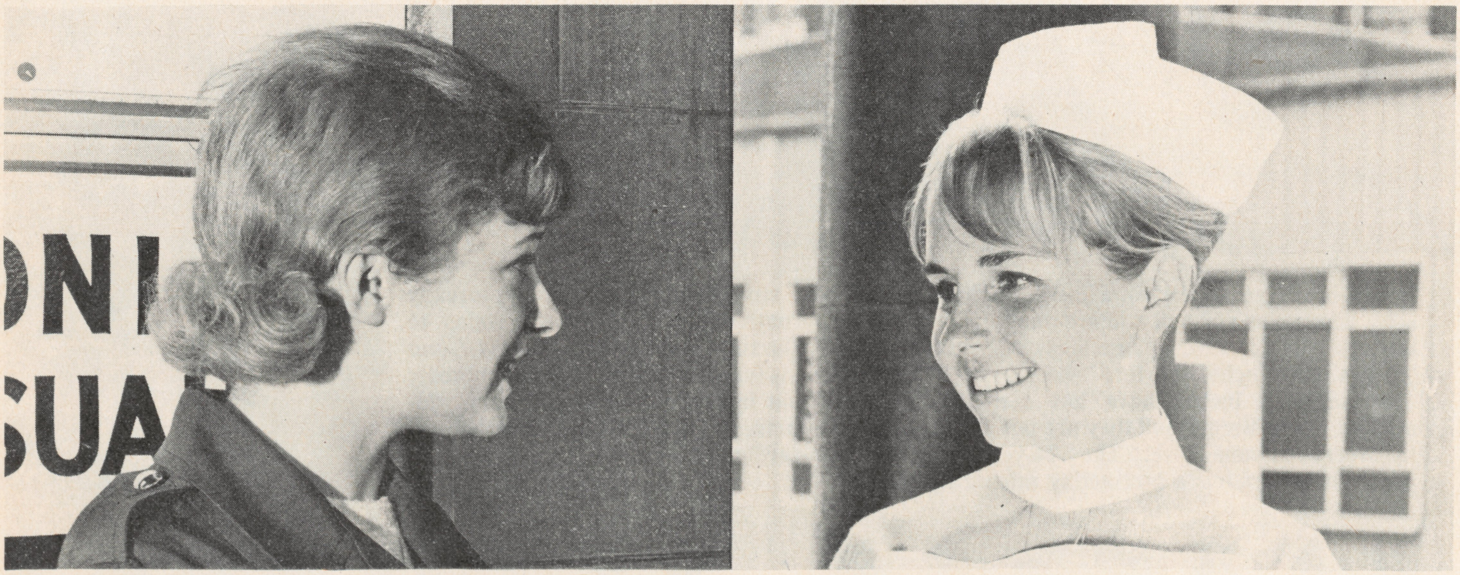
Perhaps the best recommendation for the series is that the country's doctors and nurses *never* miss a film. If they enjoy laughing at themselves, why shouldn't we?

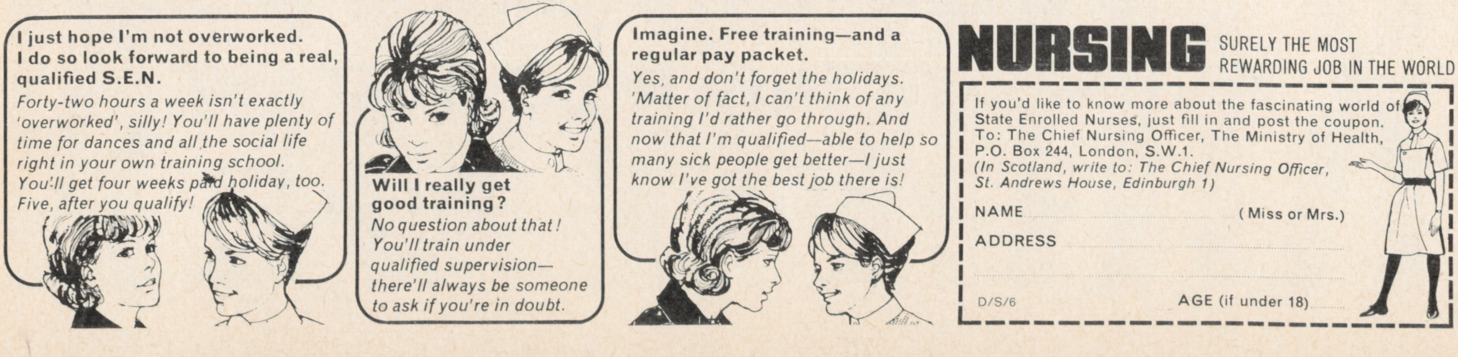
And this time next year we'll be at it again when Doctor No. 7 goes on release. Title? *Doctor On Toast* or *Doctor In The Swim*: the choice has yet to be made. But this much I do know: it takes place aboard a liner at sea and Arthur Haynes will most definitely be aboard.

Whoever else signs on, the film is already a guaranteed success—humorously and technically.

So far, the series has made only one technical error, in *Doctor In The House*. And here's Ralph Thomas with the case for the defence:—

"Doctors always make their examinations on a patient's left side; the side of the heart. I knew this all right, but it so happens that in profile, Dirk's left side is not his best. So in one scene I had him taking a pulse on the right of a patient. You may not have noticed, but the doctors certainly did!"





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I just hope I'm not overworked. I do so look forward to being a real, qualified S.E.N.

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Yes, and don't forget the holidays. 'Matter of fact, I can't think of any training I'd rather go through. And now that I'm qualified—able to help so many sick people get better—I just know I've got the best job there is!

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By JOHN WEBSTER

●**ACTION** for non-stop Senta . . . In Israel, the "Austrian Loren" shares a moving love sequence with Kirk Douglas in *Cast A Giant Shadow*.

Next stop for Senta: Morocco and the sunny, colourful splendour of *Marrakesh*, a comedy with Tony Randall and Terry-Thomas.

SHE has large, blue eyes, a husky, slightly accented voice and a figure like Sophia Loren's ("We have the same measurements but I'm three inches shorter," she says).

Those three inches have not seriously worried Senta Berger and they are not going to worry anyone else. The 24-year-old Austrian actress has a taut acting talent, as well as a stunning appearance; and already the international film scene is warming to her. By the time her new film, *Cast A Giant Shadow*, is launched, Senta will undoubtedly be well on her way to becoming a world-famous actress. That film will set the seal on her stardom.

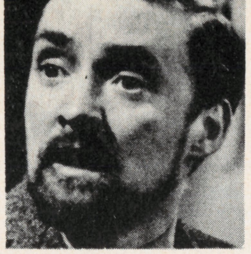
TO page 43

KIRK & SEN

IN THEIR NEW FILM...
A TENDER LOVE SCENE
BETWEEN THE BATTLES

TA

OFF-BEAT HEART-THROB



FROM page 16

"A would-be actor can learn so much just by *watching* a good actor on the stage," enthuses Oskar. "Even if he merely walks across a stage and opens a door, a great performer can tell you almost *everything* about the character he is supposed to be, just by his movements and manner . . ."

Oskar grew to admire Shakespeare in particular and learned several of the Bard's characters off by heart.

With the show-stopping line, "*Where's the fire?*", he made his first-ever stage appearance, in a school play in his early teens. And he was still at school when he appeared in his first film—playing a hotel "bellhop" in an Austrian picture.

During those troubled years of the mid-thirties, Oskar was forced to join the infamous Hitler Youth Movement. "It's something I prefer to forget," he says with a faint shudder.

When he was 18, Oskar joined the repertory company of Vienna's famous Burgtheater which is, to the German-speaking world, what the Old Vic or the Royal Shakespeare Company is to the English-speaking theatre-goer.

In 1941, Oskar was called up for war service with an artillery battery of the German Army. "I had made up my mind that I would never shoot anyone," he says, "and, not ever seeing active service, thank God I didn't." Miserable though he was in the Army, Corporal Werner was, in time, selected to go to an officers' training school. He was returned after a fortnight with the cryptic judgment: *Unsuitable.*

ESCAPE BID

In 1944, Oskar married actress Elizabeth Kallina, by whom he had a daughter, Eleanor. When the baby was only a few months old, Oskar decided to make a daring escape bid from the Army he hated so much and, with his wife and Eleanor, disguised himself as a civilian and made his way to a small mountain inn. There he was baited and beaten up by a group of SS men who didn't know who he was but resented his "civilian" appearance.

"I happened to visit that same inn quite recently," recalls Oskar, "and do you know, the barman came up and asked me if I remembered that night? He was the same man who had served me 20 years before. I told him it was a night I would never forget!"

Oskar eventually found himself back in Vienna, still in the Army, and was there when American planes bombed the barracks. He was badly injured, spent three months in hospital, being invalided in 1945.

He went back to the Burgtheater when it reopened. There he appeared in many more plays, became a popular Austrian star and producer and also appeared at the Salzburg Festival. He came to Britain in 1948 to make his first film here: *Angel With A Trumpet.* This was followed by two Austrian films and other Continental productions. Then, in 1951, after meeting Oskar at a cocktail-party, famous producer-director Anatole Litvak signed him for a lead in *Decision Before Dawn.*

Oskar made such a hit in this American-produced but European-shot war drama that Fox put him under contract and took him to Hollywood. (His footprints, incidentally, preceded him in the forecourt of the famous Grauman's Chinese Theatre, along with many other top stars' foot-and hand-marks. Oskar recalls that he merely sent a pair of his old boots to the management, who did the rest!) But Oskar chafed at being tied by a big studio contract, and left by mutual agreement.

Then followed two years of near-isolation and heart-searching for Oskar Werner, who was beginning to have serious doubts about acting as a full-time career. He read a lot, studied the philosophers, studied Shakespeare even more closely than before (memorising the role of *Hamlet* along the way), and generally took time out to "find himself"—and his future.

He still has doubts about the fitness of acting as a man's job even today. "*Acting is a very phoney profession for a man,*" he has gone on record as saying. "*Only a prostitute changes dresses more often.*"

HIS TRUE AIM

Phoney or not, Oskar decided to take up the challenge of drama once again. He returned to the European stage; and his interpretation of *Hamlet* was hailed by Continental critics as the one against which all others of his generation would have to be compared. Wrote distinguished theatre critic Wilhelm Ringelband in Heidlberg in 1957: "*Oskar Werner has found himself and also his true aim: to give body and voice to the human soul.*"

Oskar has also toured with his own theatrical company, given many one-man concert tours, recorded several LP records of poetry, and produced and directed a major film for German State Television. In 1960 he opened at the Burgtheater in Vienna in the title role of Anouilh's *Becket* on the same night as Olivier opened in the role on Broadway.

Olivier and Werner are well-acquainted; and, while in London recently for the opening of *Ship Of Fools*, Oskar greatly enjoyed watching Olivier's roistering performance in *Love For Love* at the Old Vic.

Afterwards, the two actors—Britain's greatest and Europe's finest—talked at length in Olivier's dressing-room. "I should love to be associated in a theatrical or film venture with Sir Laurence one day," says Oskar.

Oskar Werner's other films include *The Last Act*, *Lola Montez*, *Espionage*, *Mozart* and, in 1961, Truffaut's widely-praised French production, *Jules And Jim*, in which he co-starred with Jeanne Moreau.

TALKING OF DEATH

When producer-director Stanley Kramer was casting the key role of the sensitive ship's doctor in *Ship Of Fools*, he thought of Oskar and arranged a meeting. The two men met, discussed the film for a few minutes, then went on to talk about such deeper things as mankind, philosophy, life and death, for several hours!

"I knew, after talking with Stanley Kramer for a short while, that he was a man I could work with and trust implicitly," Oskar recalls. "I accepted the part without even seeing the script. I just knew from Stanley's description that here was a part I could do something with."

That he certainly succeeded in "doing something with it" everyone now knows. "*One of the best performances of the year, if not the best,*" said *The Guardian.*

Oskar then "changed his dress" again to play the shrewd, black-bearded, leather-capped East German agent in *The Spy Who Came In From The Cold*, giving a performance which ran neck-and-neck with Richard Burton's—and again winning plaudits from Press and public alike.

Now he has teamed with Julie Christie, the *Darling* of both sides of the Atlantic, to form probably the hottest chemical co-starring duet of the year in the screen version of Ray Bradbury's chilling science-fiction thriller *Fahrenheit 451.*

So, at the comparatively advanced age of 43, there is no doubt then that this boyish, handsome, blond Austrian has finally achieved international stardom.

Could be that Oskar might have done it years ago if only he had toed the contracted dotted line, and done the films he had been told to. But then, Oskar Werner's not like that. He has a disconcerting habit of saying what he thinks about things—and about people. He is nobody's puppet.

"Fans? Very welcome if they are fanatic about the right things for the right reason," he says. "The best kind of fans (what a terrible word that is!) are those who appreciate a good performance and are able to discuss it intelligently afterwards. Young people who mob, say, Sir Laurence Olivier or Paul Scofield outside a stagedoor are fine. They admire the right things; they set the right standards.

"But your pop singers! They are quite a different matter, I'm afraid. They have a talent for one thing—making a noise!"

HIS OWN AGENT

As his own agent, Oskar accepts only the things he feels are right for him—and even then reserves the right to change his mind.

What with the time spent negotiating, reading scripts, agreeing contracts, and so on, Oskar finds that being his own agent has its drawbacks. "But it's the best way," he sighs. "I can't control myself, so I can scarcely expect anyone else to!"

Oskar, whose first marriage ended in divorce in 1950, is now married to Anne, daughter of the late screen star Tyrone Power and his first wife, French actress Annabella. Anne is not an actress and, says Oskar, thank goodness for that. His 21-year-old daughter, Eleanor, is a music student and shows great promise, which pleases Oskar. He loves good music.

The Werners live in beautiful seclusion in a small mountain-side chalet-home in the quiet principality of Liechtenstein. Here, Oskar relaxes and re-charges among his library of 4,000 books and his classical records. He enjoys cooking and is particularly adept at tasty salads.

What's cooking in the future for Oskar Werner?

Pundits are predicting that in the not-too-distant future there may be *two* Oskars in that wooden-walled study in Liechtenstein. For Oskar Werner *could* well be an Oscar-Winner . . .

1'9
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SENTA BERGER

FROM page 40

"I'll enjoy being famous," says Senta, who is never one for hiding her feelings. "I like to be recognised and to have kids follow me and shout, 'Senta, Senta'. I also enjoy it when I walk and men look at me and appreciate that I am pretty. It is like being in a perfume bath."

In *Cast A Giant Shadow*, which stars Kirk Douglas, John Wayne, Frank Sinatra and Yul Brynner (how's that for a quartet of co-actors!), Senta plays a young woman living in Palestine in 1947, a time when the Arabs were openly boasting that they planned to drive out the Jews when the British withdrew and the country announced its independence.

The drama begins when Army Colonel Kirk Douglas enters Palestine under an assumed name to organise the country's Army for the impending showdown. Senta meets him, with orders for him to live at her house posing as her brother. Although they are both married, they are attracted to each other.

"It is a moving and tremendously exciting story of love and war," says Senta. "What is more, I've got a marvellous part. My scenes with Kirk are really something to see. It is not the usual kind of flat role a girl gets when there are so many big male stars in the cast: it is a role that means something."

Senta's performance did not go unnoticed. All those who saw her work were unanimous: "This girl is great!" Now she has been contracted to make nine more films in Hollywood.

Senta, although excited by the interest people are taking in her, tries to take a cool view.

"I still have a lot to learn," she says. "But there's a good chance that now I will have the best people to teach me. You're nothing unless you make it in Hollywood. It's still the only place in the world to become a really big star."

And that is exactly what Senta wants to be.

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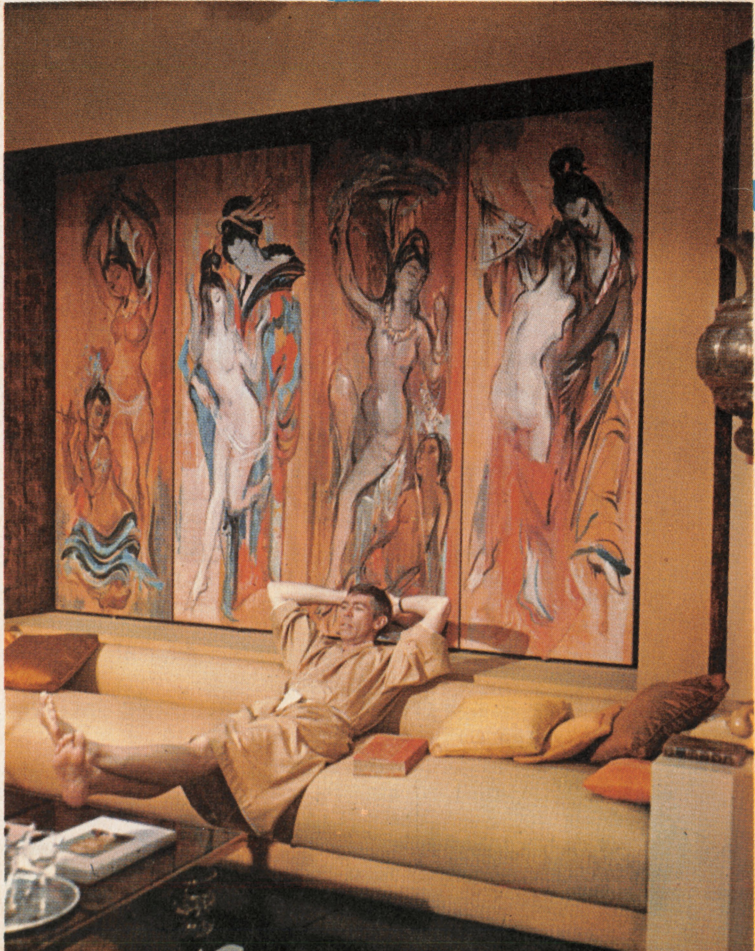
Unreliable... Irresponsible... Undisciplined...

That's our man Flint

Above and below: Fearless Flint comes to the aid of the party . . . the party in question being Israel's Gila Golan. Right: Flint at home—where, if mother happens to call, his wall-nudes can be changed, by the flick of a switch, to more impressionistic works.



Flint and friends. No wonder the man is unreliable!

THE scene by now is a must in all spy films. The devilishly daring secret agent is being briefed by the wily, veteran departmental chief. Facts are presented tersely, winning dry comments from the agent. Next, the equipment: the usual attache case of fantastic gadgets to help our hero in times of stress and tight corners.

But not this time. This is not M and 007; this is Cramden and Flint. And this new agent scornfully dismisses the attache case. "Might as well wear a neon sign," he sneers. "This is all I need." And he produces a minute cigarette-lighter . . .

The laconic hero in question is super secret-agent extraordinaire Derek Flint—played by craggy James Coburn as Hollywood's answer to 007. While James Bond has both Felix Leiter and an attache case, Flint makes do with the cigarette-lighter . . . equipped for some 82 different uses. "Or 83 if you count lighting cigars as well!"

Flint is a loner among agents. He arrives in a spiffing spy spoof, *Our Man Flint*—a misleading title as he really belongs to no one. Flint works by himself and on his own terms. In fact, he accepts this baffling assignment from Cramden (Lee J. Cobb) only because the enemy, GALAXY, has dared to make an attempt on his life—"my most prized possession"!

You can't monkey about with our man Flint and expect to live. Oh, dear me no. Not when Flint and his lighter are around.

Designed by Flint himself (like his gold bed made for five and his figure-hugging shaving chair in his

TURN Page

Meet the screen's new super secret-agent

That's our man Flint

FROM previous page

paradise of a penthouse), this unique instrument does absolutely everything. Bond, Palmer and old UNCLE Kuryakin will be positively green with envy!

It's a camera, one-shot derringer pistol, dart-gun, two-way radio, power-pack and tear-gas disperser. And that's not all. By attaching his money-clip to the lighter, Flint has a geiger-counter. A further adjustment and hey presto!—a blow-torch.

Press a button and a Y-shaped sling-shot shoots out—using Flint's coat buttons as very explosive pellets. By connecting his fountain-pen to the lighter, and using a contact lens from his eye, he has an impromptu microscope.

Then, with wires from his sunglasses and the medallion off his belt-buckle, he can turn the lighter into a crudely effective stethoscope—"great for cracking safe combinations and bugging conversations in the next room," explains Coburn.

Alas, that about sums up the uses of the multi-purpose lighter before Flint, in a rare clumsy moment, drops it and sees it electro-fragmentised during a scuffle with the deadly GALAXY guys. These fiendish baddies are (you'll never believe it!) blackmailing the world. By means of a gigantic drill hidden in the bottom of a dormant volcano they are controlling the world's weather, melting Arctic icebergs, making the North Sea rise, and triggering off other volcanoes. The world must surrender to GALAXY—or else.

No wonder Flint is sent for. (He doesn't go, of course: people have to go and see him—he doesn't take orders). In fact, Lee J. Cobb doesn't, at first, even want to use him. "He's unreliable, irresponsible and undisciplined," he complains.

But you must shut your mind to such prejudices when the world's at stake. And the computers are incessantly clattering out the fact that Flint, and only Flint, can save the world.

After all, just look at the man's qualifications. He holds the Croix de Guerre and Medal of Honour; he's a trained frogman, scientific wizard, karate expert, dancing master, crackerjack swordsman—not to mention his attributes as a rarely-refused Romeo!

So Flint it has to be. And now that his pride's involved, Flint it is. Off he goes to save the world. His only clue: traces of garlic, saffron and fennel from a poisoned dart shot at Mr. Cramden. The strange proportions of the condiments leads him to deduce that the gang must have eaten bouillabaisse in Marseilles 24 hours before!

Off to France by jet (his own private jet, of course) goes Flint.

As far as women are concerned, Flint's brilliance in this field is proved by his being able to live with four of them at once—with neither the censor nor the girls complaining. And four more exotic "housemates" you will never see. They form quite a miniature United Nations, in fact: Oriental Helen Funai, Italian Gianna Serra, Scandinavian Sigrid Valdis and French Shelby Grant.

There's another girl, too. There had to be—to put Flint one up on *Thunderball* Bond's bag. She's the ex-Miss Israel, Gila Golen (from *Ship Of Fools*), part of the GALAXY line-up. A baddie! That is, until she meets Flint.

James Coburn, a firm film favourite since his performances in *The Magnificent Seven*, *The Great Escape* and *The Americanisation Of Emily*, obviously enjoys every hilarious send-up minute of *Our Man Flint*.

Like Lee Marvin, Richard Boone and Charles Bronson before him, James Harrison Coburn III has finally become a screen hero after years of villainy. "Those roles had their uses," he comments, "but I always hoped they would be but a passing phase."

Lean, leathery and 6 ft. 3 in., Coburn blushes a little at the praise heaped upon his head in recent years. "I make little comment, though," he says. "I prefer to get on with the work."

Flint is the first—and could be the best—of a load of new spies due on our screens this year. Certainly with Coburn in his futuristic clothes (he often turns them inside out as a disguise), he's going to be the whackiest. No other spy is suddenly going to start operating on his wounded chief with a scalpel in his key-ring—or stick the same poor chief's finger in an electric-light socket in order to revive a dying man with electric shocks!

This is where Flint is going to succeed. Because he's an original. He's a novel hero, all right—but not (as yet) from a novel. Script-writer Hal Famberg has created him for the screen and is already writing the second adventure, *F As In Flint*.

There is, I think, only one word to sum up Flint's remarkable debut: ZOWIE! And that, believe it or not, is the organisation he begrudgingly works for: Zonal Organisation World Intelligence Espionage. Well, it's that kind of film!

T.C.

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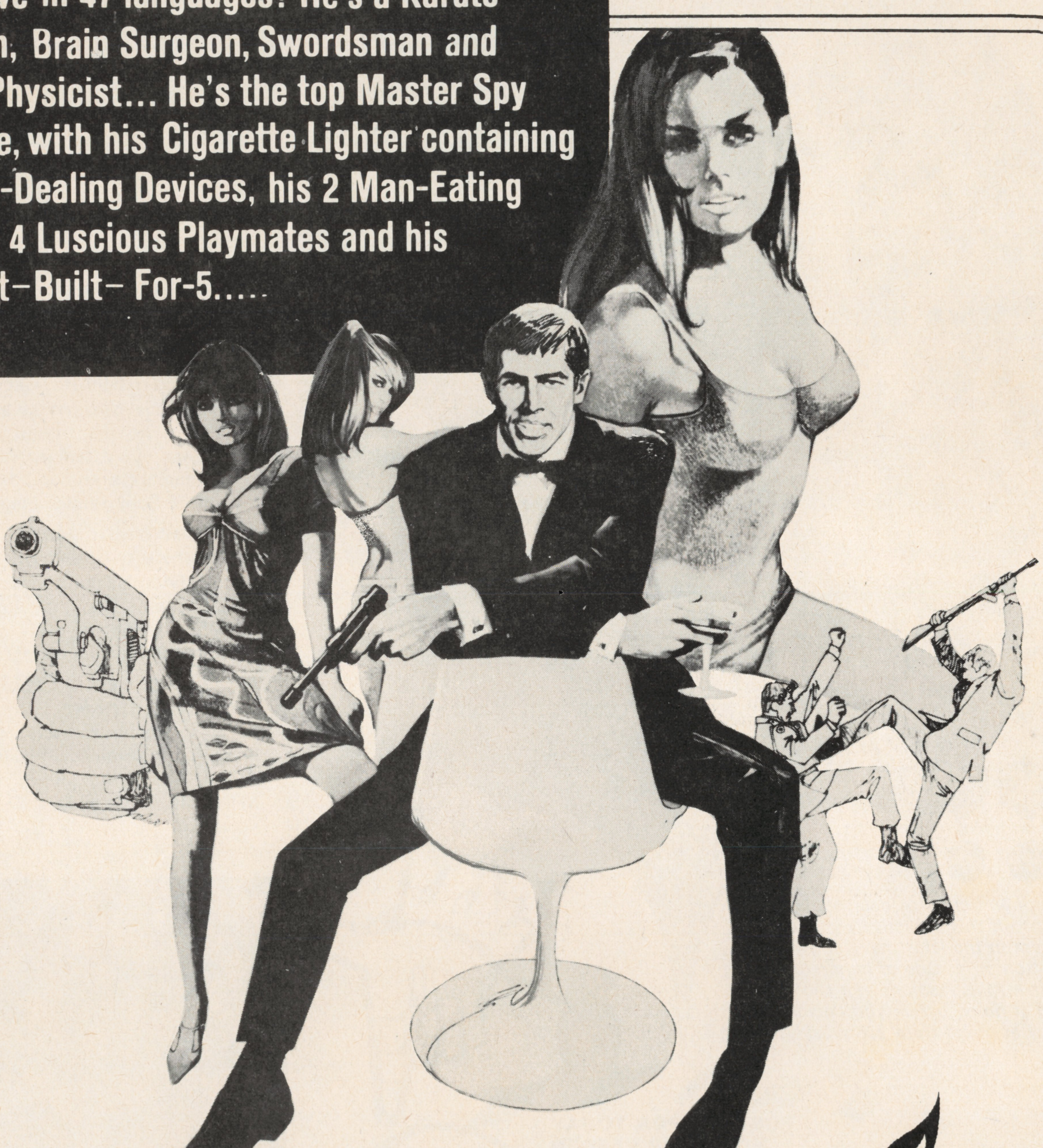

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A

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FLAP A

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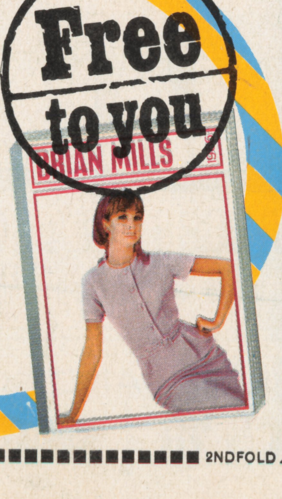

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FLAP B